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Franz Koeisel,
Leandro Campanari,
Franz Rummel,
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Rayda Monument
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SOME OF GOUNOD'S OPINIONS.

THE "Fortnightly Review" for August contains an interesting article on Charles Gounod, the veteran French composer, by a Miss de Bovet, who seems to have enjoyed every opportunity of viva voce interviews with the composer of "Faust." Gound occupies a peculiar position in French art, a unique one. He is, as much as he would deplore such a classification, a link 'twixt French and German music, and let him be ever so patriotic, nay chauvinistic, Gounod, both in his melodic and harmonic work, approaches nearer the aims and sympathies of German art than the Gallic school.

His education in Rome turned his thoughts toward serious art forms, and in his devotion to Palestrina and his school he worked his way from French influences and became a blind idolater, in fact is yet, of Wolfgang Amadeus Mozart.

The singular mixture of mysticism and voluptuousness in his music is essentially Gothic, not Gallic; and his later work, sacred in its character, is far from the tendency of French music at the present day, which despite its increased seriousness, is better represented by Bizet and Saint-Saëns than by Gounod.

Gounod personally is a brilliant, a magnetic man, and has in an eminent degree the gift of conversation, now a neglected art, expressing himself gracefully and fluently on a variety of topics. He takes the keenest interest in the progress of his art, but it must be confessed he is more of a reactionary than otherwise. His attitude toward Wagner, for instance, has been almost neutral, although Miss de Bovet gets this much from him on the great absorbing musical question of the day

"Wagner is a wonderful prodigy, an aberration of genius; a visionary haunted by all that is colossal, we cannot estimate aright the powers of his brain. With no sense of measure or of proportion in his mind, he flies beyond the limits of human observation and face to face with his prodigious endeavors, his gigantic labors, and his overwhelming expenditure of talent and hard work, one feels tempted to quote to him the cruel remark of Agnes to her lover Arnulphe, 'Horace in two words could make more of it than you.' The true sign of genius is the sober employment of one's means proportioned to the wealth of one's ideas. Now, compare Wagner's excessive use of crushing chords, his extravagances of harmony, with the simple construction in the scene with the commandant. When the Emperor Joseph II. said to the author of 'Don Giovanni,' on the first night of its representation, 'Your opera is very graceful, Mr. Mozart, but it has a huge quantity of notes in it,' Mozart could with justice have made this proud reply: 'Not one too many, sire.' No one could say the same of Wagner."

Here we get instantly a view of Gounod which tells us much.

That he naturally could never estimate Wagner's gigantic powers he almost acknowledges himself; he, Gounod, the gentle, religious painter of pastoral scenes, with a dip into the obscurism of some wild doctrine of Saint Simon, or one of those mystic doctors of the Middle Ages, who, under the guise of religion, instituted a genuine Neoplatonism; he, the Gounod of the tender and lovely "Faust," a Faust whose Devil is even a frolic some gentleman, could hardly be expected to measure with his short plummet the depths of a man whose genius, like Dante's, is cosmical.

Unfair as it seems, and invidious into the bargain, yet place side by side "Faust" and "Tristan," the one a sentimental transcript of a great, wide, far reaching poem, the other a world epic, full of a passion so keen as to almost border on delirium, but sanity prevailing nevertheless, an orchestra that palpitates with humanity, transfigured, glorious. It is life, but life enlarged, with a vision keener and nobler. Problems were dealt with that make the pretty paraphernalia of "Faust" seem childish love making.

Here, a man and woman, the types of the world; there, what comes dangerously near a representation of an ordinary seduction.

And yet "Faust" is a beautiful opera; but its creator could never gauge the greatness of Wagner, and when he employs against him the old commonplaces of want of simplicity, &c., we can only smile and say, "Oh, Gounod, are you never noisy yourself and perilously on the verge of platitudes at times?" Wagner's was the strong upsoaring of the eagle, who dared to gaze at the sun without flinching. Gounod was the talented, harmonious nature that preferred to use the materials he found on hand and not attempt to create new art forms. Chacun à son goût, but we would forever be at a standstill were such a course always pursued.

Again Gounod says: "Art is happiness. This tor-

tense of being scientific or modern does not make me But then, happily or unhappily, art cannot always be melodious, happy, graceful and shallow. It is the reflex of life and as such takes on the hues of its environment. Modern music when sincere reflects the spirit of the age-the seitgeist-and it cannot be blithesome and forever gay when the age, with its complexity of issues, intellectual, religious and physical, demands our unthinking attention. Art must be serious or it tells a lie. If music were a mere toy to tickle our ears with, then Offenbach, not Wagner, would be our music maker. But it is not so. Life is serious; so is art, and, all pleasing theories to the contrary, our music is for our time, be what its faults may.

A man who has done comparatively little but repeat himself since his early works is hardly in a position to decree that "the true sign of genius is the sober employment of one's means proportioned to the wealth of one's ideas." Now, if ever there lived a man who fairly overflowed with ideas it was Wagner. He was lavish, too lavish, with his ideas, and in one act of "Meistersinger" you can find enough themes to form the stock in trade of a whole opera of some composers whose names we forbear from mentioning.

Gounod's estimate of Beethoven and other composers is, however, most fair. He says:

"Beethoven is the greatest epic writer among musicians, the greatest philopher, the greatest apostle. Pastoral symphony is a confession of pantheistic faith, the symphony with choruses is the universal gospel of socialism. This Michael Angelo of music is of all musicians the man with the widest reach; by which I do not mean that he soars higher than all the rest, but that in his flight he takes in the largest space and covers with the shadow of his immense pinions the greatest stretch of earth

"Gluck is the greatest tragedian. * * *

"Meyerbeer is a master, but he is not a genius.

Gounod speaks of Bizet as a "charming musician whose music, showing the highest order of intelligence. while profoundly subtle and delightfully delicate, wraps itself about the drama, clothes it and fits to it with a marvelous precision."

All this is very true and just.

Of Weber he says, with delightful style:

"The crystal clearness of Weber, his delicate sense of the picturesque in nature, the grandeur of his conceptions, the thrilling harmony of his expression and the simplicity of the methods whereby he attains the refined grace of outline and of absolutely pure modeling lit up, so to speak. by mysterious gleams of light-all these are merits rare enough at all times, and more so nowadays than ever before, and must be highly appreciated by every soul that loves beauty in its noblest respects

But for Mozart Gounod reserves his most loving "Who," he exclaims-"who, like Mozart, has words. traversed the immense scale of human passions? Who has touched their far distant limits with such unswerv-ing accuracy, equally proof against the ineptitudes of false grace and the brutalities of lying violence? else could thrill with anguish and horror the purest and the most eternal forms? * * * Oh, divine Mozart, didst thou lie, indeed, on the bosom of infinite beauty, even as once the beloved disciple lay on the Saviour's breast, and didst thou draw up thence the incomparable grace which denotes the true elect! Bounteous nature had given thee every gift, grace and strength, fulness and sobriety, bright spontaneity and burning tenderness, all in that perfect balance which makes up the irrestible powers of thy charm and which makes of thee the musician of musicians, greater than the greatest, the only one of all-Mozart!

While Mozart's place in the pantheon of art is very high as one of the most fruitful and spontaneous of musicians, still Bach and Beethoven cannot be left in the cold, and when it comes to grace and suavity where is Chopin, and as to fecundity, how about Schubert? Of course, Wagner is ignored entirely, as are Händel, Haydn and Schumann. Well, we will not quarrel with Mr. Gounod for his tastes, but like most musicians he has a hobby and he rides it on all occasions, just as Chopin did, and Mozart was their mutual hobby.

His view of Berlioz is interesting: "He is a musical nature that has lost his balance; he is a fanciful, a strange creature; he suffers and weeps; he despairs or goes frantic.

"The passionate side of things grips him like a vice. He has been called the Jupiter of music, but he is Jupiter who often capsizes, a god who is the slave of his passions and his rage. Yet, withal, he has masterly qualities; marvelous in his coloring he handles his intured music which is produced nowadays under the pre- strumentation, the painter's brush of the musician, with

a touch both certain and powerful. Then again in the midst of wonderful pages comes carelessness or awkwardness of management that betrays his late and defective training in technique.

"In a word his was an imperfect genius."

Gounod objects to the term "interesting music." "Ah. Heaven preserve us from interesting music; there is only one kind of music-beautiful music. If it is not beautiful it is not music. Heaven deliver us, too, from those pedants of theorists, those pretentious mediocrities who have picked up the rags of incompetence in order to make a flag for themselves, and who raise such a fuss over their hollow, empty productions, absolutely void of fire, brilliance, sincerity or generosity, heartless, soulless, formless, painted skeletons, without flesh or

His greatest points of character are his love, calmness and youthfulness, and yet he is a reactionary. not," he asks, "all the essentials of art combined in 'Don Giovanni.'" So, again he mounts his hobby, and away he rides, hence his purblindness about modern composers. They do not compose like Mozart, ergo they are not composers.

This is a pity, for the man Gounod and the composer Gounod are both lovable, although he is not a genius, but a great and an interesting talent and destined long to endure.

A NEW STUDY IN CHOPIN.

VII.

NIECKS next proceeds to analyze Chopin's peculiar use of the pedals, which previous to his appearance in the world of piano playing had not been considered of the same importance they are to-day.

The pedals are the "breath of the piano," some writers call them the "soul" of the instrument; but call them what you will they are the most important factors in the production of legitimate pianistic effects. Before Chopin and Liszt and Thalberg the pedals were quite secondary affairs, even Hummel and Beethoven using them sparingly.

Rubinstein declares, however, that the pedal marks in Chopin's compositions are wrongly placed, but as few editions of Chopin convey but faintly the composer's intentions it is not to be expected that such peculiarly delicate indications as pedaling and phrasing would be carefully noted, which leads us to again remark that Mikuli's, although the most expensive, is by far the most trustworthy edition of Chopin.

Chopin, in playing, used the pedals continuously, particularly the so-called soft pedal (una corda), producing the most charming effects of tone perspective and velvety blending of widespread dissonances.

Read what Liszt and Heine wrote of his performances from the poetical side; how ideal, how tender, how lofty and how ravishing they must have been!

Heine felt in Chopin a kindred spirit and would sit near him for hours, intoxicated by the subtle magic of those slender fingers. What we vaguely catch in Chopin's printed compositions must have dominated his hearers in his improvisations, for while he spent much time and thought on a work before he sent it forth into the world, his extemporizations were marvels of grace and spontaneity.

In regard to the much disputed question of his tempo rubato, Niecks concurs with the higher authorities in declaring that the playing of Chopin pupils was an exaggeration, that the master himself always kept time, or at least his left hand did, while to his right he allowed a certain freedom that made his interpretation of a

legato melody a thing of perfect beauty.

His playing was never timeless, but it throbbed like the human heart; it was something living, palpitating, warm, not the stiffness of a machine wound up.

Liszt describes it perfectly by saying, "Look at those trees; the wind plays in the leaves, stirs up life among them, the tree remains the same; that is Chopinesque rubato.'

When Charles Hallé heard Chopin first play he could not imagine what he heard was represented by musical

Hence the antipathy his music, even to-day, creates in some well balanced musical minds.

Rubinstein did not please Chopin's Parisian contemporaries by his performances of their favorite master. "Ce n'est pas ça!" they said.

J. B. Cramer, the Cramer of étude fame, and a mas ter, said of Chopin's playing: "I do not understand correctly-he does not give way to his passion like other young men, but I do not understand him.

This spoke volumes, for Cramer admired and understood in Chopin what he, as a pianist, possessed in so large a degree, beauty of tone, symmetry and repose. What he failed to catch in Chopin's compositions was their modernity, so to speak, the longing, the sadnessin a word the spirit of our age—and, of course, the eighteenth century pianist failed to grasp, just as Tennyson was pooh-poohed by his early critics as being incomprehensible. What would they have said to Schumann or to Robert Browning?

Chopin preferred a Pleyel piano when in his best moods, but also played frequently on an Erard, remarking: "When I am indisposed I play on one of Erard's pianos and then I easily find a ready made tone. But when I feel in the right mood and strong enough to find my own tone for myself, I must have one of Pleyel's

Chopin, as we said before, worshipped as his ideal Mozart, for sweetness of grace, and his Raphael-like harmoniousness appealed to the Sarmatian master. Bach was also his daily bread. Among pianists Moscheles, Hummel and Field.

For Schubert he also conceived a strong admiration, but a discriminating one, for he found much that was commonplace to him. Beethoven and Weber he did not seem to assimilate thoroughly, finding the one grand but rough, and the other too melodramatic. He hated Mendelssohn, declaring that he had never composed anything finer than the first of his songs without words. Schumann he would not tolerate, declaring that the "Carneval" was not music.

Liszt at that time had not done his best work, and of course came in for his share of reprehension from our fastidious composer, who abominated Meverbeer, worshipped Bellini and despised Thalberg.

So one may readily see that Chopin was far from an ideal critic: he was too self centred to be in sympathy with others' work, and Liszt has summed up the whole thing in a few words: "In the great models and the master works of art Chopin sought only what corresponded with his nature. What resembled it pleased him; what differed from it hardly received justice from

Chopin never taught more than five hours a day and received 20 francs per lesson, which the pupil always deposited on the mantelpiece. He also gave many lessons gratis, and, being liberal by nature, never being able to refuse a needy Pole, he was usually in financial difficulties. He was never on the best of terms with his publishers and had an unpleasant little trick of being friendly to a man's face and calling him a "pig his back. This trait was eminently Polish, and Chopin was a true Pole.

He could be particularly disagreeable to people who brought him letters of introduction or who wished to play for him. Witness his treatment of Stephen Heller, Schulhoff and De Lenz. Niecks' description of the pastoral life Chopin led at Nohant and his contradiction of the pretty fables about Liszt playing Chopin's compositions in the dark and being mistaken for the composer

himself, makes most interesting reading.

The account of the little Hungarian Filtsch is also extremely pleasant. He must have possessed a great talent to play so well so young. Although the little Hoffman and Hegner are specimens of precocious children in our own time, the latter, however, approaching Filtsch nearer in his musical sensibility.

De Lenz's descriptions, which while exaggerated are in part truthful, contain some vivid accounts of Chopin and his relations to Sand. He must have been a very much sat-down-upon young man, obeying the great Georges with filial docility; on the other hand, there are rumors of his uncertain disposition, invalidish caprices and fickle temperament, which, if true (and Sand vouches for them), must have rendered their life anything but a bed of roses. His trip with her to Majorca was a failure, as far as any improvement resulted to his health, and his irritability and bad humor doubtless tried her temper sorely.

But these after all were not daily occurrences. His lively disposition and wonderful capacity for imitating people's peculiarities (but not in a spiteful manner), nade him a much sought for companion, and indeed in those days it was a difficult thing to get admittance to Chopin's presence, as he was jealously guarded by a clique who questioned everyone's rights to a mere introduction, as De Lenz testifies after personal experience.

Chopin lived and took his being in the most fashionable salons, as a glance at the dedication of his comdid not found a school, as did Liszt, for his pupils. who were nearly all titled amateurs, and, while m exquisitely, they seldom came before the public, except in some fashionable charity concert.

Chopin never was so thoroughly at his ease as when eated with a few intimates, generally noblewomen, the hour late and the bores all gone; then would he weave his magic spells for these privileged few. The result of this-with his well-known antipathy to musicianscaused his fame to be a thing for the few, a mere fashionable rumor. It militated greatly against his popularity with the world, which fact he was well aware of, but it only made him more exclusive than ever. He was literally spoiled by society.

Chopin was not strong in friendship, his peculiarity allowing each acquaintance to think he was the favored one. He always appeared to be seeking in one what he never found: he was an idealist, a dreamer, and he generally found something to jar on him, even in those he professed to love best. He could be very angry at times; witness his quarrel with Meyerbeer about the rhythm of one of his mazurkas.

Liszt called him "a fine connoisseur in raillery and an ingenious mocker." He had but little taste for literature, although he had read the best. Chopin remained faithful in his friendship to Franchomme, the 'cellist, longer than any other of his friends, even excluding Gutmann, his pupil, but even Franchomme was not sure of him. In a word our Chopin was a difficult subject to deal with personally, and all those varying shades of moods we admire in his music must have made his acquaintance rather trying than otherwise.

With even Liszt Chopin did not remain on good terms, telling De Lenz "We are friends, we were comrades;" but, judging the story Niecks tells of the cause of their rupture, Chopin was justified in feeling offended. It is certainly not very nice. Liszt, with all his professed admiration and rhapsodical praise of Chopin, always treated him condescendingly-in fact, half sneeringly. He was Franz Liszt, the petted god of the public, and Chopin a sickly, morbid dreamer. But he nevertheless boldly stole Chopin's thunder, and used it for his meretricious compositions. We defy anyone to show us a work of Liszt's for piano whose effects were not originally filched from Chopin. Mind you, Chopin came to Paris a perfect stranger to Liszt, and had already composed his greater works. The early friendship that the masters manifested for each other was soon dissipated by mutual jealousies, and what had begun in love and sympathy ended, alas, in distrust and dislike.

(To be continued.)

N an interesting letter in the "Tribune" of Sunday last Mr. Louis C. Elson, the Boston correspondent of THE MUSICAL COURIER, speaks of a pleasant interview he had with Massenet, the composer. In the course of the conversation Mr. Elson said:

I then asked about the progress of American music abroad, and found, as I had expected, very little known about it. Mr. Massenet, of course, knew Van der Stucken, but of Paine he knew nothing definite. Mac-Dowell he spoke of enthusiastically and said: "His music is genuine and " Chadwick's scores he had read through a little, and that

Speaking of these he suddenly asked: "Where did they study?" Then he burst forth vehemently: "You must make them study at home. Nationality is necessary in music. Every composer must, after he has acquired the rules, become himself. I had a Swedish pupil last year just like that. He wanted more and more of me. Finally I said: "You have it all; I can do no more. Go to your country; become inspired by it and compose." He is beginning to do so now. Look at two different men, Grieg went home and developed nationality in his music; Gade became a reflection of Mendelssohn and Hiller.

"But we are too cosmopolitan a race to have definite musical characof these he suddenly asked: "Where did they study?" The

But we are too cosmopolitan a race to have definite mu teristics," I suggested, whereupon, still most impetuously, Mr. Massenet said: "No! You have grand views; I have never been there, but I have seen pictures of Niagara, your great forests, your wast plains they must be set to music, and then, your women, so beautiful, they would inspire any composer. What poets have you?"

I told him.

Then you have everything!" *

These words of Massenet's should be carefully thought over by every young American composer who wishes to escape the influences of other nationalities in music, and wishes to achieve that great desideratum, i. formation of a distinctively national school of American music.

FTER all denials it appears that there is some A probability that the German opera of the Metropolitan Opera House will go on a tour through the West after the end of the season here. Mr. Stanton will not be interested in the business management, which will be in the hands of Mr. Reno, who will take Mr. Walter Damrosch as conductor.

Anton Strelezki, the well-known pianist and comter, said of Chopin's playing: "I do not understand able salons, as a glance at the dedication of his com-him, but he plays beautifully and correctly—oh! very positions readily shows. That is one of the reasons he of the faculty of the Utica Conservatory.

PERSONALS.

THE LEVY CONCERT COMPANY.-We present this week an excellent picture of the Levy Concert Company, which is under the Slayton Bureau management, and managed by Mr. R. E. Johnston. The troupe consists of Mr. Jules Levy; Mrs. Stella Levy, soprano; Mrs. Rosa Linde, contralto; Mr. W. J. Lavin, tenor, and Mr. Edward M. Shonert, pianist. The tour extends to the Pacific Coast and return, and continues until the middle of June, 1890. Levy is too well known to praise-it would be gilding the lily. stands to-day without a peer on the cornet. His wife is favor ably spoken of as a very artistic soprano, with a beautiful Rosa Linde is a well-known contralto, and of Mr. W. J. Lavin we have had occasion recently to refer to him as a talented and rising young tenor. Mr. Shonert is also a relia-ble artist. Take it all in all, it is a very strong troupe, and when to this is coupled the fact that the company is in the experienced and reliable hands of Mr. R. E. Johnston there can be little doubt of its success far and wide.

SOLOISTS AT THE BERLIN PHILHARMONIC.-In addition to Hans von Bülow and Eugen d'Albert, the following bists have been secured to appear during the coming season at the Berlin Philharmonic concerts: The singers Eugen Gura and Ernest van Dyck; the planists Bernhard Stavenhagen and Max Paver. The violinists Stanislaw Barcewicz, from Warsaw, and young Charles Gregorowitsch. Pauline Metzler, the mezzo-soprano, has also been engaged for one concert.

MR. STEVENSON AND MR. FLAGLER.-Mr. Edward Irenæus Stevenson and Mr. H. Harkness Flagler, the one of the "Independent" and the other of the Standard Oil Company, are making a long summer and autumn tour in Europe, which includes not only much seasonable sight seeing in the Tyrol and Switzerland, but also a special musical element. In Bayreuth both gentlemen attended the first six performances of the Wagner Festival, and were also Mrs. Wagner's guests at Villa Wahnfried. Arriving in Vienna the opening night of the Hofopera, they heard nine performances, Wagnerian and others; and in Munich (arriving at the same juncture) seven or eight, including "Die Feen," "Rheingold" and "Wal-küre," and several other works in the repertory. In Berlin, Dresden and Hamburg these travelers will hear much more good music after their return from the South in October, and later be present in Paris and Brussels in early or middle November at the performances or first productions of several im portant operatic works.

MARRIED IN GREEN BAY .- We have received notice of the marriage at Green Bay, Wis., of Mr. William Edward Mulligan to Miss Marie Josephine Le Clair. The ceremony took place on August 26

MRS. LANKOW RESUMES FOR THE SEASON. - Mrs Anna Lankow, the vocalist and singing teacher, has returned from her summer vacation and resumed instruction at her residence, No. 211 East Fourteenth-st. Mrs. Lankow's pupils are among the most talented that are studying singing in this city.

MORE VISITORS AT BRIGHTON TO HEAR SEIDL. following letter will explain itself

MANHATTAN BEACH HOTEL, MANHATTAN BEACH, L. I., August 28, 1889.

er Musical Courier:

We were delighted to learn from your always interesting co me Baltimore musical people were visiting Brighton Beach for pecial purpose of attending the Seidl concerts. We agree with you that e ought to do likewise, especially New Yorkers cal people ought to do likewise, especially New Yorkers. But nt selves, who have been here for several weeks, w ch we have faithfully carried out, of taking advant

MR. AND MRS. THEODORE SUTRO

MR. FRITZ FINCKE, OF BALTIMORE. - Among the callers at this office last week was Mr. Fritz Fincke, the conductor of the Baltimore Oratorio Society, who has been spending part of his time listening to Seidl concerts at Brighton Beach. Mr. Fincke told us that, in addition to the "Messiah," the Baltimore Oratorio Society would probably produce Erell's mass, never yet heard in Baltimore.

SULLIVAN.-Twenty years ago Arthur Sullivan began a grand opera entitled "The Sapphire Necklace," but abandoned it, and has used it up in other compositions. He is out to attempt an opera on a serious subject, intended for D'Ovly Carte's new theatre now building on Shaftesburyave. Julian Sturgis will write the libretto.

IN MEMORIAM OF HAYDN .- In a suburb of Vienna called Gumpendorf lived for a length of time the celebrated composer Haydn. Between the years 1830 and 1840 it was sed to sell the house, and the new owner proposed to pull it down and build a new one on the spot where it sto-But the Haydn Musical Society of Vienna, to prevent such a fate, acquired the property, strengthened it and put it in good order without making any change in the interior. To celebrate this glad event the society arranged a festival of a unique kind. A procession was formed to the Catholic church where a catafalque was erected as though the funeral solemnities over Haydn were to be repeated. An ecclesiastical ceremony was performed, a mass read for his soul, and then the whole assembly went to Haydn's house, which being small a sitions was performed in the

garden, all going off effectively. The audience felt solemn as they entered the house, and saw in his private room his old piano, chairs, table, &c .- and the cocked hat and sword worn by him on state occasions, and there, too, it was where he composed the "Creation" and most of his grand oratorios, and where, as he said himself, he knelt down several times a day and prayed for divine assistance. That small room seemed like a church. If there be any music of earthly framing, divine assistance appears perceptible to the sensible ear, it is the solemn quartet on the ' Seven last words of Christ."-From the "Autobiography of W. G. Schauffler.

WHEN MR. ABBEY'S FOLKS ARRIVE .- Otto Hegner, the boy pianist, will be the first of the people to arrive, and he is due here on the Fulda about October 21. Sarasate, D'Albert and Mrs. Manx will reach here on the Champagne about November 10, and the big chorus of fifty for the opera company will come from Milan, via Havre, in charge of Mr. Corsi, the chorus master, and arrive here about November 25. On the same date a ballet of twenty-four members will reach New York on the Nevada, under Mr. Parry, the stage manager, Tamagno is expected about November 29, and Arditi, Marcassa, Sapio, Zardo, Novarra, and Perugini and Mrs. Fabbri are expected on the Alaska December 1, with Mascaroni, the andmaster. Nordica and Albani should reach here on the Etruria about November 30, and Patti, Nicolini, and their of eight, on the City of Paris December 4. Mr. Maurice Grau is expected here about November 15.

HE HAS GONE TO CLEVELAND.-Oscar Franklin Comstock, the baritone who formerly sang in this city, has removed to Cleveland, where he will both sing and teach.

WHO HE WILL MANAGE,-Mr. L. M. Ruben, 23 Union-sq., will have sole charge of the business of the following well-known artists for the season of 1889-90: Mrs. Emma Albani, Miss Clementine De Vere, Mrs. L. Pemberton Hincks, Mrs. Theodore Toedt (née Ella Earle), Miss Jessamine Hallenbeck, Miss Jennie Dutton, Miss Gertrude Franklin, Selma Kronold, Mrs. Fursch-Madi, Miss Hattie Clapper, Miss Helen D. Campbell, Miss Emily Winant, Miss Julia O'Connell, Mrs. Anna Bulkelev Hills, Miss Lena Little. Mr. E. C. Hedmondt, Mr. William Courtney, Mr. Charles O Bassett, Mr. Del Puente, Mr. F. Novara, Mr. Percy Averill, Mrs. Fannie Bloomfield and Mr. Paul Tidden, the Courtney Quartet and Miss Maud Powell, the eminent young lady violinist. Mr. Ruben is also the American representative of Vert's musical agency in London, and Mr. A. Fano, prominent musical agent in Milan, and the proprietor of Monde Artistico.'

A VETERAN ARTIST, ACHILLE ARDAVANI. person of Mr. Achille Ardavani we can recommend an excellent vocal teacher, one whose musical abilities and operation raining especially fit him for that capacity. Mr. Ardavani will resume his lessons September 2 at Steinway Hall.

A NEW DRAMATIC SOPRANO .- Miss Mamie Kunkel, pupil of the well-known musician, conductor and violinist, Ed. Heimendahl, paid New York and Anton Seidl, at Brighton Beach, a visit last week, and sang for several critics and musicians—Mr. Van der Stucken among others—and delighted all with her rich, flexible voice. She sings with dra matic fire and force and rare intelligence. Miss Kunkel will be heard during the coming season in concert.

ONCE MORE AT HOME .-- Mr. Henry T. Finck, the well-known writer on music, will return from Los Angeles in few weeks, and will resume his old post of music critic Mr. Finck will also lecture during the New York "Post." the coming season at the National Concervatory of Music.

REHM.-Constantin Sternberg has engaged William C. Rehm, pianist, to assist him at the Atlanta College of Music. He will leave on September 4. Mr. Sternberg finds it necessary this year to have an extra assistant, as he con templates often to leave Atlanta, to play in several concerts throughout the United States.

PEET.-Mr. Theodore Peet, who has been abroad for seven years studying, will return to America early in Septem-Mr. Peet studied with Boise, in this city, for s years, and has studied in Europe with Raif, of Berlin; Schütt, of Vienna, also with Professor Waldemar Bargiel, taking piano, theory and composition. Mr. Peet will remain in America and give instruction in piano and theory, for which he is specially adapted. Raif proposed to him to remain in Berlin and assist him in his work with his advanced pupils, a great compliment. Mr. Peet is highly connected socially and is a gentleman of integrity.

THEY ARE ACHIEVING FAME.-Mrs. Pemberton Hincks, with her singing, and Albert Morris Bagby, with his piano playing, are delighting Newporters with their artistic

CHERUBINO IN LONDON "FIGARO,"-" Cherubino " Figaro" says that it is again reported that Sir Arthur Sullivan has in contemplation a serious opera, intended for Mr. D'Oyly Carte's new theatre in Shaftesbury-ave., to a libretto by Mr. Julian Sturgis.... The distinguished organist, Mr. W. T. Best, of Liverpool, who has so long been ill, is now happily reported convalescent.... The death is annouced at the age of thirty-three of Joao Maria Dos Anjos, a popular Spanish professor of the guitar, and the author of a

Temple, who has just been appointed first recorder of the porough of Croydon, is a member of the Wesley family, which has so long been distinguished in the organ world.... The Hanley Musical Festival, which was successfully inaugurated last year, will again be celebrated in 1890.... The performances will extend over two days and by way of special lovelty, a cantata entitled "Fair Rosamond," the music by Dr. Swinnerton Heap, and the libretto by the late Mr. Desnond Ryan, will be produced....England is popularly supposed by foreigners to be a land of subscription lists. latest idea seems to be to get up a subscription to put a tombstone on Bottesini's grave at Crema....The death is announced of Mr. R. A. Atkins, organist of St. Asaph Cathedral. He was seventy-eight, and had held the post at St. Asaph for fifty-five years....The death is announced by the Liverpool Mercury" of Mr. Robert Quilliam, one of the oldest bas-He was one of the earliest oon players in Liverpool. members of the Societa Armonica. In business he was a watchmaker....The three movements of Dr. A. C. Macken-zie's Leeds Festival suite, "The Pibroch," for violin, which will be played by Mr. Sarasate at the Leeds Festival, are severally entitled "Rhapsody," "Caprice" and "Dance," the last, it is understood, being a Scottish strathspey... The Carl Rosa troupe successfully began their season at Cork on Monday The English pronunciation of Mrs. Tremelli has been somewhat criticised by the local critics, but the other artists, including Georgina Burns, Messrs. Barton McGuckin and Leslie Crotty, were warmly praised.

HOME NEWS.

-Mr. Max Liebling, the pianist and accompanist, has returned to the city from his vacation and has resumed

-Mr. H. E. Krehbiel will deliver a lecture before the ladies of the Seidl Society on "Parsifal" to-day at I o'clock, at the Brighton Beach Hotel. Mr. Seidl has kindly nsented to preside at the piane

The Seidl Society, which has now over four hundred members, has resolved to give during the fall and winter season a series of lectures on musical subjects, one of the most interesting of which will be that delivered by Mr. Krehbiel showing the difference between the ancient and modern orchestra. A full orchestra will be used to illustrate the lecturer's remarks.

-All the star solo singers in the big Scandinavian Sängerfest recently held in Chicago, together with a number of other famous artists, have been engaged by H. B. Thearle, the Chicago manager, for a series of twenty-four grand festiin Northwestern cities in November. The Ladies' National Concert Company will be kept in this country one more year by Mr. Thearle, owing to their success.

-Emma Juch has organized an English opera company, which numbers 100 persons and has a repertory of twenty grand operas. The sopranos, in addition to Miss Juch, Mrs. Benic-Serrano, Miss Selma Kronold and Miss Susie Leonhardt; contralto, Miss Lizzie MacNicoll; tenors, Charles Hedmont and Edwin Singer; bassos, Frank Vetta and E. N. Knight. Among the works to be presented are "Faust," "Mignon," "Der Freischütz," "Carmen," "Postilion of Lonjumeau," "Bohemian Girl," "Trumpeter of Sakkingen," "Tribute of Zamora," "Flying Dutchman," "Meistersinger," "Romeo and Juliet," "Figaro," and "Rigoletto."

-The Arion Society of this city will give two important concerts at the Metropolitan Opera House on the evenings of October 7 and 8. The best available soloists will take part in the performances, and there will be a chorus of 450 male voices, together with an orchestra of 100. The first evening's program will be of a miscellaneous type. That arranged for the second evening will embrace numbers sung in mpetitive fashion, by the chorus of the Arion and the several visiting societies that have announced their intention of operating with the Arion in this musical demonstration. The whole affair is to be under the conductorship of Mr. F. Van der Stucken, and the list of artists already engaged includes the following: Miss Emma Juch and Miss Constanza Donita, Mrs. Julia Rive-King and Miss Maud Powell, Rafael Joseffy, Emil Fischer, Max Treumann and Franz Remmertz.

-WE CORRECT AN OCCIDENTAL EXPERT.-We must dissent from an opinion expressed upon a highly interesting subject by our contemporary, the Kansas City 'Times :

Guarnerius is still the greatest genius in the history of the art of making

Judged by the standard of his own profession, Stradivarius was one of the greatest men ever known. His work was as high as it was broad. To put it at the top it isn't necessary to consider chiefly the unequaled average of its quality. He was one of those long and indefatigable workers who are also productive of the surprising and apparently accidental strokes of supreme art, which, no matter from what intellectual department they come, are classified by men as genius. From his hands came Amati's tenderness, Guarnerius' breadth and brilliancy and Magini's power, and sometimes in combinations that might face the products of these other artists all at once method for that instrument....Mr. R. G. Glen, of the Inner No one was capable of a grander or more inspired style than

he. The great fiddles of Stradivarius are the great fiddles of the world, their qualities being unexcelled in the instruments of any other maker, not even in that unique and fortuitous freak of supreme inspiration which used to serve Ole Bull's eccentric practices, the handiwork of Gaspar da Salo. It is not unusual in the case of a man whose great works are comparatively few to exalt his achievements above those of a more prolific artist: but our Kansas contemporary should not be led away by such an impulse to admit a false comparison between Stradivarius and Guarnerius -" Sun.

-The regular fall term of the American Conservatory, Chicago, begins Monday, September 9, and the normal department opens October 1. A number of important names have been added to the faculty, and the outlook for a large attendance is most promising.

-The "Evening Sun" of Thursday last contained the following interesting account of a scheme of Mr. Alfred Godchaux, which is well worthy of consideration:

Godchaux, which is well worthy of consideration:

The coming exposition has aroused not only the commercial world, but also professional people. Projects of all kinds how to entertain the cosmopolitan masses in 1890 and to fill the managers' pockets have been formed by the dozen and some of them undoubtedly will be carried out. The musical people of New York, which has become the city of music par excellence of the new continent, are quietly nursing plans of imposing magnitude. One of them which has just been laid before Mayor Grant by Mr. Alfred Godchaux, of sog West Twenty-first-st., who is representing a Franco-American syndicate, will form one of the most unique features of the exposition, if successfully carried out, of which there is no doubt.

Mr. Godchaux proposes an international gathering of military bands, to

Nm. Godchaux proposes an international gathering of military bands, to take place in a music pavilion to be erected on the exposition grounds. He will ask the Mayor to stipulate a prize to be competed for, and to send invitations to all the countries in the word to compete in this great musical.

To start the movement Mr. Godchaux has made arrangements with Mr To start the movement Mr. Godchaux has made arrangements with Mr J. Schreurs, the famous Belgian leader, who is willing to lead a band o sixty pieces in the contest, and also to sign the challenges which will be addressed to all the prominent leaders of military bands, including Patrick Sarafield Gilmore and Mr. Cappa. The challenge to Paris will be addressed to the leader of the Garde Républicaine (which won the great prize at the festival in Boston); to Berlin, to the Kaiserliche Guarden; to Vienna, to Czibulka's military band, and to Brussels, to the Guides. Mr. Schreurs in by contract only bound to appear if five bands take part in the contest. No band will be allowed to give concerts on its own account before the contest is over.

band will be allowed to give concerts on its own account before the contest is over.

A jury of competent men will award the prizes, and it is provided that five orchestral pieces shall be played by the different bands, each band to play on a different day. All these proposals have been sent to the Mayor in explicit form, and will be referred to the committee on music.

Mr. A. Godchaux, who was connected with Mrs. Thurber's national opera scheme, said to an "Evening Sun" reporter to-day: "There is sufficient financ all assistance to carry out successfully our plan of a great gathering of military bands such as New York has never heard. It will be necessary to build a music pavilion on the exposition grounds. This musical contest will have an unbounded success. There is a prevalent idea that the American band—say Gilmore's—is the best in the world.

"Without any attempt to disparage Patrick, I simply say the people will be able to listen and to judge. They will hear military music without cannons. People who have been on the other side, in France, Germany and Austria, can only speak in glowing terms of the artistic finish reached there.

"There is not the slightest doubt that the respective Governments will give their consent to send the musicians and leaders, who are all Government officers there, over to this country to take part in such a glorious contest, if it is guaranteed to be conducted in a dignified way. To accomplish this the selection of competent jurors will be necessary, and men of the standing of Thomas, Damrosch and Seid should be called for from all parts of the world. sch and Seidl should be called for from all parts of the world Thomas, Damrosen and Setul anouth be consisted on the exposition committee and they accepted my idea enthusiastically. Most of them agree that the and they accepted my idea enthusiastically. Most of them agree tha prize to be competed for, and there should be only one, must be donate the official exposition committee. The expenses will be more than cov-and I am sure the concerts will prove to be the most interesting featu

This Explains Itself.

NEW YORK, September 2, 1889.

Editors of the Musical Courier:

BEG to inclose the circular issued by the board of directors of the National Conservatory of Music of America, Nos. 126 and 128 East Seventeenth-st., New York, in relation to the September entrance examinations. persons showing aptitude for receiving instruction tuition is given practically gratis, the nominal fee demanded in some cases being \$100, and is asked as an additional stimulus to the student's industry. It is the desire of the board to gather from all parts of the United States pupils whose after labors will advance the cause of music in their native land. In view of this, and of the further fact that the conservatory was founded and is maintained with no other purpose, and by the liberal contributions of a few wealthy patrons, the board respectfully requests publication of the accompanying.

Faithfully yours,

JEANETTE M. THURBER, President.

The National Conservatory of Music.

The annual entrance examinations of the National Conse vatory of Music, Nos. 126 and 128 East Seventeenth-st., New

York, will be held as follows: Singing classes, September 24 and 25, 1889, from 9 A. M. to

Piano classes, October 1 and 2, same hours.

Violin and 'cello classes, September 27, same he

The objects of the National Conservatory of Music being the advancement of music in the United States, through the development of American talent, applications for adm into the classes of the conservatory are hereby invited. It is, of course, expected that positive aptitude shall be shown b the candidates for admission, without regard to the applicant's stage of progress, and that his or her desire to receive the instruction imparted in the conservatory shall be the outcome

of a serious and well defined purpose. The successful candidates will enjoy the tuition of the best teachers that can be engaged, and, after graduation, will be afforded opportunities of making known their accomplishments and thus securing engagements. The conditions of admission, as to fees, &c., are determined by the board of directors. The charges will be \$100, with no "extras" whatever, and in cases in which circumstances may warrant instruction in any or all of the branches of learning taught in the conservatory will be given free. The course embraces tuition in singing, operatic and miscellaneous; solfeggio, stage deportment, elocution, fencing and Italian, piano, violin, 'cello, harmony, counterpoint and composition, history of music, chamber music, orchestra and chorus

For further particulars address

CHARLES INSLEE PARDEE, A. M., Secretary National Conservatory of Music of America, Nos. 126 and 128 East Seventeenth-st., New York.

FOREIGN NOTES.

... The tenor Stritt has been singing "Siegfried" in Frankfort-on-the-Main.

.... Miss Eames has been a distinct hit at the Grand Opera, in Paris, as "Marguerite."

... The first Lamoureux concert of the coming Paris season will take place on October 20.Gustav Lange, the composer of popular piano

pieces, died recently at Wernigerode, Germany

.... Christine Nilsson writes to "Figaro" to say that she is not suffering from deafness or loss of memory

.... "Siegfried" was given in Dresden last Wednesday, and the "Götterdämmerung" last Saturday, August 31. Franz Liszt's "Technische Studien" have just been published at Leipsic, under the editorship of Professor Winterberger.

....The tenor Schott sang "Tannhäuser" in Leipsic on August 18 very successfully, being called before the cur-

....Joseo Maria dos Anjos, author of well-known guitar studies and a guitar virtuoso, recently died in Lisbon aged thirty-three years.

... Verdi is reported to be writing another opera. his last, "Othello," it is on the lines of a tragedy, and is based on the story of Beatrice Di Tenda,

.. "Lohengrin" was produced the 250th time in Vienna on August 10. The first performance of the opera in Vienna took place August 19, 1858.

.... After an uninterrupted engagement lasting thirtyone years Ludwig Slansky, conductor of the Landestheatre in Prague, has been retired on a pension.

....Siegfried, the son of Richard Wagner, has just ncluded his course at the "gymnasium" in Bayreuth and will now devote himself to the study of architecture

...Of the 134 pupils that attended the last session of the Raff Conservatory, at Frankfort-on-the-Main, four were from this country; there were fourteen English pupils in attendance

.... Here is a program of one of Labitzky's Symphony Concerts at Carlsbad: Symphony by J. von Beliczay; serenade for string orchestra, by Robert Fuchs; concert over-ture by Klughardt, and three "Legends" for full orchestra, by Dvorak.

.... "Teddy" Solomon, who is getting quite portly and prosperous looking, has been engaged to compe arrange the music for the pantomime at Her Majesty's Theatre next season, which is intended to rival the annual production of "Cæsar" Harris at Drury Lane.

.... The London "Musical World," which has just passed into the hands of a new proprietor, has offered three prizes to British and American competitors for three separate settings of the Nicene Creed, with a view to the more accurate expression of its meaning, and to avoiding the errors of past accentuation. The prizes are, respectively, 12 guineas, 5 guineas and 3 guineas. Two organists of eminence will act as assessors in the award and the settings must be sent in before October 17.

.... The Bouffes Parisiens has just revived the "Maswith signal success. Mr. Audran's sparkling music and Messrs. Chivot and Duru's amusing libretto are heartily enjoyed every night by a crowded house, and the famous "turduet" and the "captain's song" are applauded as if they had not made the round of Europe and America since their production ten years ago. Theo, who has never played in the "Mascotte" in Paris, is the "Bettina" of the revival, succeeding in this rôle Mrs. Grisier-Montbazon, who m she perhaps excels in the verve of her play, while inferior to her in vocal ability.

.... We notice curious reports about the fate of wellknown artists who appeared at various times during the summer at Odessa, Russia. Nikita, the soprano singer, made a very poor impression, and Mierzwinski, the tenor, who sang rarias successfully, went to pieces in Schumann's "Ich Grolle Nicht." Gerster appeared before one of the largest audiences ever collected in a hall in that city and made a pronounced fiasco. Tua is called the violin coquette, and to be given up.

was severely handled by the local critics on account of her cek, the violin viru mendous hit.

... English opera seems likely next spring to assert itself with some force. For the Carl Rosa Company two works are being composed, one, if not both, of which may be expected early next year—"Waverley," by Mr. Joseph Bennett and Mr. Hamish McCunn, and an opera on a Scandinavian subject by Mr. Bennett and Mr. Cowen. Sir Arthur Sullivan, too, has a serious opera in hand, compos 'book" by Mr. Julian Sturgis, the librettist of Mr. Goring Thomas's "Nadejda," This without prejudice to his next operetta for the Savoy, the serious opera being destined not or the Savoy, but for Mr. D'Oyly Carte's new theatre in Northumberland-ave

.... Says London "Truth:" "The opening of the promenade concert season at Covent Garden gives Londoners nce more something which ordinary entrepreneurs affect to believe metropolitan amateurs do not want-that is to say. some music to listen to in August. An exaggerative writer has boldly put the attendance at the Royal Italian Opera House last Saturday at 8,000 persons. As Covent Garden holds not much more than half that number, an audience of 8,000 might possibly have had the result described in connection with a cert in the Far West, by that other veracious chronicler, Mr. J. H. Mapleson, of causing the walls of the theatre to bulge outward. The house, however, was indisputably very full, so full, indeed, as to suggest to nervous persons the inadequacy of the exits from the floor promenade, had some evil minded simpleton attempted to raise a panic.

... That the high concert pitch now generally used, especially in England, throws an unnatural strain on even the finest voices is a fact as to which most authorities are agreed. In the classical period of music A (second space treble clef) represented from 415 to 429 vibrations; this pitch suited the nan voice admirably. The desire to get increasing brilliant effects from the orchestra forced the pitch higher, till so much confusion prevailed that, in 1859, a French commission fixed the standard pitch at 435 vibrations. This is called the normal diapason, and is now generally used on the Continent; but England, with her customary insular independence, has not con formed to the general rule in this matter, and the pitch has in this country actually risen to 458 vibrations. The result is largely due to the extraordinary impulse given to the orchestral music by the genius of Costa, who, so long as he could get brilliant effects from his instruments, cared little for the consequences which the rise of pitch entailed on the voice. But it will be said since it is all a matter of conviction, why cannot the pitch be lowered? I believe the chief obstacle is the expense which this would involve through the necessity of altering instruments. It has been estimated that it would cost £80,000 o alter those of the military bands alone, and politicians probably think that these are hardly the times to ask for money for uch an object. But worse even than the undue height of the pitch is the difference between this country and the rest of the civilized world which has just been referred to. Mr. Joachim complains that he is obliged to begin screwing up his violin eight weeks before he comes to England, in order that the instrument may not be injured by a sudden change. It is not so easy, however, for the singer to prepare his delicately strung instrument in the same way, and the result is neces sarily great strain to the vocal chords and throat generally. The high pitch used in England leads to the production of very disagreeable shrieking; notes are delivered which are in no sense artistically beautiful, and which only "split the ears of the groundlings." Nearly all singers are in favor of lowering the pitch, the sole exceptions are, I believe, the contraltos, whom a high pitch does not affect so much as it does others. I know of one justly celebrated contralto who produces an extraordinary effect by her low E. If the pitch were altered this vocal feat would no longer be so wonderful, and it is natural. therefore, that this lady should wish the present state of things to continue. -Sir Morell Mackenzie, in the "Contemporary

Some observations on piano teaching made in his annual report by Professor Waetzoldt, director of the Royal Elizabeth School in Berlin, have attracted much attention in Germany. He says, according to the "Pall Mall Gazette:" "It may be affirmed that the home music practice of girls is more responsible for the nervousness and weakness from which many of them suffer than the much blamed school. Piano teaching should not begin before the twelfth year. Moreover, music should only be studied by healthy girls musically gifted, of whom it may be expected that their playing will one day give pleasure to their fellow creatures. Of a hundred girls who learn to play the piano ninety attain after years of labor to only a certain automatic skill, which not only possesses no relation to artistic execution, but is even destructive of the capacity for genuine musical expression. The endless claims made upon the time and strength of growng girls by teachers of music must be stoutly resisted by parents and school authorities. It is neither necessary nor desirable that we should have mediocre or bad pianists, but it is necessary that our girls should remain fresh and healthy in The professor goes on to insist that when body and mind. in the case of sickly girls alleviations are sought from school burdens, instruction in piano playing should be one of the first

Direct European News.

FROM a private letter of Mr. Edward I. Stevenson, of the "Independent," we can use the open was We are fortunate in reaching Vienna at the open was a wearance of several candi ing of the season and the first appearance of several candidates for engagement from other important opera housessome deservedly successful, others neither very successful nor specially deserving. Particularly were we interested in hearing Ritter (of Hamburg until now), the successor of Reichmann in Vienna, and in observing the pother made by the two cliques, pro and con, during the representation of Thomas 'Hamlet.' Ritter is capital; an excellently dramatic artist, a trifle stadttheatre now and then, but manly and forceful and the owner of a good voice. And, by the bye, one is again im-pressed by the number of 'available,' if by no means great, baritones and tenors distributed among the German stages if only America could and would secure them and, indeed, dethem. But to return to Reichmann versus Ritter, or Ritter versus Reichmann. I send you a clipping* from a program sheet in Munich that amusingly illustrates the feeling stirred up. I confess I did not find Ritter such a he Medusa in the Danish prince's rôle. He is plain featured but virile, and has expressive traits,

I have not seen noticed in American papers the latest choice satirical skit on Wagner's literary mannerisms and the trilogy.
"Die Walküre:" Ein Tag des Ringens; Ein Bühnenjubelfestirühstück; von Richard Meister' (anonymous). The characters in the parody are 'Wotan,' principal of a select seminary for young ladies of quality; 'Frau Liederlicka,' his wife; 'Brünhilde,' their daughter; 'Unding,' jurisprudence professor; 'Sieglinde,' his wife, and 'Siegmund Lewalt,' an anxious candidate for the law. The dialogue of the 'Walküre' is ludicrously parodied in three short acts, and the final situation (which begins in a concert garden, with the Valkyries riding, in a carrousel, the usual wooden ocking horses) is particularly droll. It closes with tan's ' promenading up and down the allée surrounded by the chief personages of the piece and by Bengal lights and pinwheels, which he sets off as an offset to the magic fire scene, exclaiming :

Morgon, grosses Bühnenjubelfestfrühstück. Bei Angermann, in Bayreuth!

The parody is gotten up as to type and dress exactly like the usual text books, and can easily be mistaken for it in a hasty glance.

Some New Music.

NEW piano concerto is not published every day. The new one in question is by Hugo Kaun, and Wm. Rohlfing & Sons are the publishers, and even Chopin's most precious thoughts could deserve no better typography. elegance and compactness of form, freedom from errors and neatness of get up and also general clearness. Of Mr. Kaun's work we have had occasion to speak about before a piano sonata, a symphonic poem, "Vineta" (not, however, as yet reviewed) and several lighter compositions. The concerto recently played by Aug. Spanuth, of Chicago (to whom it is dedicated), is in the traditional form, and while we cannot venture to express any opinion about the orchestration, which is vaguely outlined on the piano part, suffice to say that it is not very startling.

Mr. Kaun writes within certain fixed lines and they are old-fashioned and narrow ones; his work is solid, and above all sensible; one will find little modern music madness in the pages of this sober concerto. Only in the first theme of the first movement is there any attempt at broadness. The passage work is not very modern, an overabundance of trills decidedly weakening the force of the movement.

The second movement is pretty, sentimentally so, and the last movement a sort of tarantelle, à la Stephen Heller, is more trivial than otherwise. Mr. Kaun says what he thinks in an interesting manner, the only trouble being that what he thinks is not interesting, being as a rule trite and comm place. It is good music, however, and would make an excelent concerto for pedagogic purposes, say, after the two Men delssohn concertos have been studied.

John White's name is a sufficient guarantee that the "Kirchen Musik," consisting of a ""." ssa Soelmnis," "Communion Service," three hymns and ".o anthems, which he has recently put forth (G. Schirmer), are interesting and available composi-

poser is thoroughly at home in the mode ecclesiastical, and this church music can be recommended to those desiring something both chaste and severe.

Fritz Schuberth, Jr., of Leipsic and Hamburg, has just sent us for review a bundle of new music which at once commends itself for its excellent typography and pleasing exterior. The two easy sonatinas of Ad. M. Foerster, of Pittsburgh, are just the thing for beginners, offering sufficient technical and rhythmical problems to be useful, besides being melodious,

valse sentimentale for four hands, by M. Philippson, is well named.

Albert Biehl contributes to the same edition piano études which are merely a new turn to the very old technical song.

M. Philippson's two "Morceaux," a romance, and a valse, are extremely Chopinish, but as the model is so good

*The clipping is a satirical poem on Ritter published by "Satanella." a

we won't find fault. The same may be said of the composer's

A "Marche Salonikiote," by George Hepworth, is not par-

ticularly worthy of mention.

Under the title of "Practical Exercises for the Piano" Cornelius Rübner has made a number of useful finger cracking and spreading technical figures which are à la Tausig, only uglier. They are worth playing, however, for they contain me new problems

The same composer has written a "Marche Triomphale for four hands.

Again M. Philippson sends a serenada for violin and piano playable.

With genuine satisfaction we can recommend the twentyfour piano studies (of medium difficulty) by Emil Krause. They are clever, musical and fill in a gap 'twixt Clementi and

Breitkopf & Härtel publish a song by Mary O'Hara, Dead Roses," which shows considerable musical and poetic feeling, although crude and not sufficiently individual.

Gomer Thomas publishes two songs by himself, "Dairy Maid Song" and "We Live in Deed, Not in Years," which ongs by Gomer Thomas, and happily published by Gomer Thomas only.

It takes courage to set words that some composer has made already familiar, but this just what Ernest Szemelenyi has done, and it must be confessed he has succeeded not favor-"Behut Dich Gott" from the "Trompeter," is a melodious composition, and is published by Henry Eberbach, Washington D C

John L. Ellis, Washington, sends a group of songs by John Philip Sousa, which are just the thing for people who like that sort of thing. They ought to be popular.

. J. Shonacker publishes himself four little tone poems The Seasons," which are extremely playable and clever. These little bits are fresh and unpretentious, and should be

Otto Sutro is the publisher of Heinrich Neal's "Waiting," words by John Boyle O'Reilly, which certainly contains all the elements that go toward making a popular song, it being both flowing and agreeable

An album of eight songs by Seb. B. Schlesinger (Stanley, Yucas, Weber & Co., London) is a pretty collection for children and treated simply but effectively.

Edward Schuberth & Co. have issued "Three Album Leaves," for soprano and piano, by Louis Lichtenstein, which reveal considerable merit and feeling. The composer's vein evidently the lyric

Why Lavania Armstrong should reset the old familiar "Adeste Fideles" is difficult to discover, particularly when the new version hardly competes with the old. Harmony Ditson & Co.

Edgar S. Kelley seems to possess a genuine gift for writing songs full of tefined humor and delicate spirit. In his latest effort, "What the Man in the Moon Saw," he gives us omething quite as rich and suggestive as "The Lady Picking Mulberries." Dull indeed must the ear be that fails to recog-nize the "tang," so to speak, of this clever effusion. (Byron Travis & Co., 42 West Twenty-third-st.)

Wilson G. Smith, by all odds one of the most talented of the younger group, has written a "Reverie at the Piano" (Presser, Philadelphia), which, as the title suggests, is retro spective and dreamy, and a song "Thou'rt like unto a Lovely Flower" (Rogers, Cleveland), which is the best, both in haronic construction and in context, of any of the composer's later lyrics.

Willard Burr, Jr., has written three "Æolian Fantasies" for the piano, and like all attempts to translate the untransthey are invertebrate, futile and vague. should condense his ideas, and his muse would be more intelligible; besides the excessive use of arpeggios, like weak tea, is apt to produce dyspepsia, musical and otherwise. The Dove Song," with violin obligato, is better because more definite. (Oliver Ditson.)

With genuine relief we turn to Gustav Hılle's second suite for violin, and feel the touch of a man who indulges in no mad reveries, but is walking on solid ground. This suite, considering the paucity of real good violin music, should be in the hands of every violinist. It is full of ideas well expressed. (Leipsic: C. F. W. Siegel.)
Frank Taft, a talented young organist, has written a sere-

ade for his instrument which is agreeably melodious and sure to prove effective. (Wm. A. Pond.)

Geo. Willig & Co. have reproduced Alard's berceuse for violin and piano, and B. Godard's frivolous but taking second mazurka, also two marches, one by Jonas Rosenfeld, the other by Edward Holst, which are real live marches

Why Mr. W. D. C. Böteführ, of Fort Smith, Ark., published and composed a Sioux melodie is hard to tell. We are not acquainted with the destructive harmonies of the noble red man, hence do not discern in said song any exotic flavor except its dreadful name, "Wonjokisica"." "Sorrow" indeed, although "a wan sick joke" would be be a more liberal para phrase.

Robin's Farewell." by I. Fischer, Toledo, and "Little Lord Fauntleroy's Waltz," by R. Kohaus, Chicago, are down for review, but our giddy pen refuses to say anything. here's richness! "Wild Rose," words by Goethe-think of it-and music by J. F. Lech, publisher luckily unknown, is

the title of a piece of music-heaven save the mark !--which simply beats all creation hollow for badness. It was sent to us for inspection, and also as a curiosity, and we can only gasp hen we look at the first phrase! Suffice to say that Wild Rose" will be on tap at this office for some time, so as to give our musical friends who desire to call a chance to peep at the worst bit of harmony ever perpetrated.

Linnæus Thomas, a talented young amateur, who does make the most of a genuine lyrical ability, sends us a MS. "Snow Flowers"-for soprano, which shows poetic feeling, clever harmonies, although the tone color is a little lacking in variety. Mr. Thomas should persevere, as he has gifts.

A. S. Barnes & Co., New York, publish "Jepson's Standard

Music Readers" at a low cost.

What is called the "American Prize Method for Piano Playing," by Edward J. Finck, has been sent us, but in this age of condensed study all such methods are worse than useless-they are actually harmful and time wasting.

Rubinstein Fifty Years Ago.

ON the 11th of July, 1839, in the Petrovsky Park in Moscow, half a century ago, a little lad, with long curling locks tumbling about his ears, and a wide, low collar under his dimpled chin, made his first bow to the pub lic. and commenced that wonderful career which gives the name of Rubinstein a place among the two other wo virtuosi of our century, or of any century-Liszt and Pag-

A few days later a critic, long since dead and gone, wrote in the pages of the "Galatea," a Moscow journal, as follows:

"We have already spoken in the pages of the 'Galatea' of the wonderful talent of the nine year old son of the eminent Moscow manufacturer; now we will say a word of the public concert of this artist child, which he gave for the poor.

"Some amateurs had earnestly requested the parents of the young artist to allow their gifted son to play for the good of the charity. So on July 11 the young Rubinstein, pupil of the well-known artist, Villoing, gave his first concert in Petrovsky Park, Moscow, playing the allegro of the Hummel concerto, with the accompaniments of the orchestra directed by Mr. Teploff, the andante of Thalberg, and four small pieces by Liszt, Field and Henselt,

Loud applause greeted the young artist, and all were filled with wonder at the astonishing art with which the pieces were played, one-half of the wonder being caused from the fact of the little artist being able to overcome all the difficulties.

The little fingers traveled with the greatest velocity over the keys of the piano, and brought therefrom a beautiful clear tone, as well as all necessary fortissimo, while what was still more wonderful was that he entered fully into the intentions of the composers.

'The soul of an artist and the ability to follow the beautiful lies with him, and with the entire perfection and the entire development of his talent the young artist can for certain in time take an honorable place among the row of European celebrities.

This was a startling statement to make fifty years ago, prophecy even the most venturesome might hesitate over; but the critic of "Galatea" had no diffidence in making it, and the young artist himself no drawback for the fulfilling of it, as time has so splendidly shown.

In the little village of Wechurtiney, not far from Jassy, in Bessarabia, the composer pianist was born, November 30, 1830, and not 1829, as all biographical notices have the date. From the earliest years he showed his future lay in music, and when his family removed to Moscow, his mother-a highly cultivated and intellectual woman, who had till then been his teacher herself-placed him under Alexander Villoing, the eminent piano teacher. With him the little Anton made such progress that, as the "Galatea" so graphically shows, he was at nine years old already an artist. At eleven years old he made his first tournée, a year later going to Engand, Holland and Sweden-no light undertaking for a boy of twelve in the year 1842.

Later still he came to study counterpoint with his brother Nicolai under Professor Dehn, his mother accompanying both her sons, till 1846, when news reached them that their father was dead. Mrs. Rubinstein at once returned to Moscow, taking Nicolai with her, and leaving Anton behind to continue his studies, and make his further career unaided.

It was from this out that Rubinstein may be said to have commenced his career; till then his father and mother had

commenced his career; till then his father and mother had provided for him, but when the news reached him of his father's death, and of the unsatisfactory condition of his father's affairs, he had then to brace himself up and commence life in earnest. Fate being thus kind to him in her very unkindness. Left alone he went to Vienna, where he gave piano lessons; going on a tour in Hungary with Heinal, the flautist, in 1847, and then Fate proved very unkind. He was without money and friends. He started for Hamburg to emigrate to America, but some of his friends withheld him; and then in 1848 he went to St. Petersburg, where he has since resided, or rather, he has made it the headquarters in his wandering life following.

Here he soon found old friends—the Grand Duchess Hélène and the Counts Wielborski.

In 1854, after writing some operas, he again made a tour over Europe, and from that out his career, begun on the concert platform of Moscow, has been triumphal, every city in Europe hailing him with delight, and showering on him honors in profusion and in never ending succession.—" Magazine of Music."

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THE celebration of the State holiday known as "Labor Day," on Monday, September 2, on which day the typographical unions were out on parade, has delayed somewhat this issue of THE MUSICAL COURIER.

VERY correctly and aptly does the Boston "Home Journal," in its issue of last Saturday, say :

Your & Sons Piano Company are making so pianos or more a week which is nearly up to the measure of the capacity of their factory. They have agencies in every State in the Union, and the unfailing demand for their instruments shows how thoroughly they meet the requirements of

THE Root & Sons Music Company, of Chicago, who are interested in the manufacture of the Everett piano, have decided to concentrate their efforts on the sale of that instrument. In consequence they are advertising that they will close out their stock of Hardman pianos. This leaves an excellent opening for someone to secure this valuable agency for Chicago and vicinity, although we are informed that Hardman, Peck & Co. are in no hurry to establish new connections there.

WE reprint from the Omaha "Republican" the fol-W lowing item:
The Swanson Music Company has been given the agency for the

Chickering pianos. This firm is building up a fine trade by its enterprise

the Omaha "Republican" know that the Swanson Music Company gave up the Chickering pianos?
Did the "Republican" attempt to get all the facts or did it simply take the item from the Swanson Music Company? Did the "Republican" correspond with Messrs. Chickering before publishing the item? Of course not. Does the "Republican" recognize the damage that can be inflicted upon a manufacturing firm or a valuable trade mark by the publication of such a colored item of news? Wonder what the facts are? They are probably the other way.

LWAYS credit the paper or exchange from which A you take an item of news or information of any kind. Don't be a literary or newson. Don't be a literary or newspaper pirate; it is not professional, it is not honest. Every week the items stolen from this paper should be credited by the music trade papers, just as we credit all the papers from which we reprint. We have a magnificent exchange list, and we consider that in itself an evidence of a healthy jour-nalistic condition. It gives us news from all over this country and Europe, and we always credit our ex-

TERE is an extract from a letter sent to us by a HERE is an extract flow a dealer in Massachusetts and it expresses a universal opinion in the piano trade:

* * * Your successful stencil raid is appreciated and should be encouraged by piano dealers, for they, knowing that advertisements of bogus pianos are rejected by you, are getting to think that pianos advertised in The Musical Counter must possess merit and be worth looking for.

Very truly yours,

Theodore Parsons, Gloucester, Mass.

And yet, dear Mr. Parsons, piano manufacturers advertise just the same in music trade papers that give active support to such frauds as Beatty, Swick, McEwen and other rotten stencil concerns. Piano manufacturers advertise in papers that have said, and done so repeat edly, that the Swick and McEwen pianos were as good as any, if not better than many. The dealers do not support those papers to any extent. They are of no benefit to the dealer and he recognizes that at once.

THE elaborate alterations and decorations of Hardopening to the public a charming room with a seating capacity of about 600, with every modern appurtenance and improvement. Dates may now be booked, and we are promised many interesting concerts in this new resort. Of the Hardman grand, which was played at the Seidl concerts by Mr. A. Victor Benham (who has just left for Europe to play under Von Bülow), Mr. Benham speaks in the highest terms in the following testimonial:

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GENTLEMEN-It affords me great pleasure to express to you my admiration for the concert grand piano of your make which I used in the Seidl orchestra at Brighton Beach Music Hall, where, under the most trying circumstances and un favorable climatic influences, the piano stood the test most nobly. I have never played on a concert grand before of any other maker which in every manner responds to the require-A. VICTOR BENHAM. ments of an artist.

To-day there is being held a meeting of the Seidl Society at Brighton Beach, to listen to a lecture by Mr. H. E. Krehbiel, which will be illustrated by Mr. Anton Seidl himself, who will use the Hardman grand that has been used in the rooms of the society during the past summer.

COME cities and towns, recognizing the advantage to be gained with the accession of a high toned manufacturing industry, offer inducements to get them to leave large cities and remove to the smaller places where the expenses of production and, of course, the cost of living are much less, while the facilities for shipment of manufactured articles and receipts of raw material are as good as in any large place. The latest place that is noted for such a step, as far as we are interested, is Newark, Del., the citizens of which town presented the Knauff Organ Company (coaxed to leave Philadelphia) with a deed of six acres of land in the very centre of that beautiful town, situated directly on the main line between Philadelphia and Baltimore, and on this spot the organ company are going to erect a factory.

This will be of advantage to Newark. It will bring a number of skilled workmen and mechanics to the place, together with their families; people interested in getting organs will be found stopping off at Newark in the future; tradespeople, supply men, drummers and others will stop over at Newark who never before dreamt of the place. The accession of the new body of workmen will increase the demand for dwelling houses and new ones will be constructed, giving employment to builders and workmen of a different stamp; and thus will real estate enhance in value, while all these industrial movements will also increase the banking business strate that you do not even know of their existence.

and exchanges of the town. It means business all around, and the organ factory will be as busy, if not busier, in Newark than it was in Philadelphia.

F the party who represented himself as connected with the Kursheedt Manufacturing Company, of this city, and who offered to buy the note or notes signed by George M. Guild, of Boston, overdue and protested, desires to buy them, his offer will be favorably received; also any offer on an open account against said George M. Guild. Also an offer for a claim now held by an organ manufacturer against Guild.

WE have received from Messrs, Shipman, Bradt & Co., of DeKalb, Ill., a sample of their new patent piano mover, which we can recommend for its lightness and practicability. In smaller cities and in places where experienced piano handlers are not obtainable this new truck will be found invaluable and the amount saved in the hire of labor will very soon offset the original cost of the investment. All dealers visiting town are cordially invited to call at the office of THE MUSICAL COU-RIER, where the machine can be seen.

SINCE we have been demonstrating it by the presentation of facts that there is a tation of facts that there is a great deal of retail business in the piano trade on Fourteenth-st., it appears that complaints of the dullness of trade have not been so loud nor so plentiful. While some firms, however, make it their business to obscure their trade operations, Messrs. Wheelock & Co. do not hesitate to give the world the best kind of evidence that they are doing a splendid retail trade, and the subjoined list of sales on installments proves that they have every reason to be proud of the strength and attractiveness of that branch of their business. During the week from August 19 to August 26, inclusive, they sold in this city alone and recorded chattel mortgages on the following:

P. Meyer, Jr., 506 West Fifty-third st., Wheelock piano..... P. Meyer, Jr., 506 West Prity-third st., Wheelock piano....
Edna Marlowe, 69 West Thirty-sixth-st, Wheelock piano...
E. G. Purvis, 237 East Eighty-fifth-st., Wheelock piano...
Lucy Sheil, 323 East Seventy-seventh-st., Wheelock piano...
Steila C. Meehla, 230 East Seventh-st., Wheelock piano...
C. G. Daus, 720 East 142d-st., Wheelock piano...
V. H. McRae, 119 West Thirty-fourth st., Wheelock piano...
Also pianos for \$65 and for \$50—of course, second-hand insi

It is self evident, judging from the lists we have published that show such excellent results of a retail business actively pushed, that Messrs. Wheelock & Co. are doing a very profitable and growing trade, and we are sure there is no firm on the street that begrudges them their success in the conduct of the large, double store enterprise.

LET us beg to acknowledge the receipt of the follow-ing highly pregnant news from a stencil fraud source of some prominence. Although postmarked New York, the postal card on which the news is written is dated Washington (N. G.):

Ex-Mayor Daniel F. Beatty and wife of Beatty's celebrated organs and planos, of Washington, N. J. (is the wife also of the celebrated organs—that's funny!), returned home from Europe August 27.

Daniel F. Bratty,
Washington, N. J.

Washington, N. J.

N.B.—Do you know of anyone wishing to buy an organ or piano? If o, send me name and address, and oblige BEATTY.

Yes, you bold stenciler and stencil fraud from the wilds of Washington (N. G.), we do know lots of persons wishing to buy pianos or organs, but we cannot oblige you by sending their names or addresses to you. You had better ask your friends in music trade journalism, the editors who advertised you and your fraudulent business, and who published puffs of you in which they said that you were as honest as any organ manufacturer and did your business as squarely as any-you had better ask them for favors.

Mr. Beatty, you may consider it a wonderful and clever joke to send us such a note as the above with the sly hope that we would publish it, but all such humor is offset by the fact that your so-called joke only places you in bold relief as an unadulterated (ool; as an ignoramus whose lack of breeding makes him insensible to all the more delicate and refined feelings human beings are supposed to be endowed with and which are in part attributed even to brutes, although you demon-

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

Noted for their Fine Quality of Tone and Superior Finish.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass. NEW YORK WAREROOMS, OF FIFTH AVENUE

BEAUTIFUL DESIGNS

JPRIGHTS IN LATEST STYLES



EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO. FACTORIES AT DERBY, CONN.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

EGMAN & CO

Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

AUBURN, N.Y.

MANUFACTURERS OF

CRAND, SQUARE AND UPRIGHT

PIANO ACTIONS.

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrum as now manufactured at WORCESTER, MASS., and TORONTO, CANADA.

TRADE SUPPLIED!

AGENTS PROTECTED!

BUSINESS ACTIVE'

FOR AGENCY, CATALOGUES AND PRICES ADDRESS

MASON & RISCH,

Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

PAUL G. MEHLIN & SONS,

MANUFACTURERS Grand and Upright Grand Pianos

OF THE VERY HIGHEST GRADE. FACTORY AND WAREROOMS: Nos. 461, 463, 465, 467 WEST 40th STREET, CORNER TENTH AVENUE, NEW YORK. CONTAINING THE FOLLOWING

*PATENTED*IMPROVEMENTS:* PATENILD itent Grand Plate, Grand Fall Board, Piano Muffler, Marmonic Scale, mer Ste

rmonic Scale,

Bessemer Steel Action Frame,
Endwood Bridge,
Touch Regulator,
Finger Guard

IMPROVED CYLINDER TOP.



GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS

110 Fifth Avenue corner 16th Street, New York.



79.000

NOW IN USE.

ANOTHER MILLER ADVER-TISEMENT.

GENERALLY speaking, it is a sad thing to see the ignorance and presumption displayed weekly or fortnightly in the music trade press. In no place is it more sad than in the manner of the promiscuous puffing and hurrahing for everyone alike and no one in particu-As if it were not quite bad enough that the trade should be inflicted with such rot from the pens of the editors themselves, we sometimes come across an advertisement which is equal to the most violent vaporings of the non-musical scribes themselves.

As a sample we have before us a newly concocted advertisement of the Henry F. Miller & Sons Piano Company, of Boston, familiarly known as "the Millers of

It consists of a full page, well displayed and calculated to catch the attention of all who may read. We are thereby informed that the mechanics of this institution have "for 25 years been paid in full each week." How truly remarkable! What other piano institution in the United States or Europe can show such a record? Sup pose, for one instant, that, instead of having been paid in full each week, they had been paid in full only every two weeks or even once a month? How horrible that would have been! And, terrible to imagine-what would have been the effect upon musical culture in America and Europe had "the Millers of Boston" closed up one week, as others do, to take stock or to repair the machinery or something of that sort? It is too awful to think of.

But wait a minute-to read further: "The mechanics who have been paid in full each week have always received the highest wages, and have been furnished with the best material," &c. Are we to infer that those mechanics only who received the highest wages were paid in full each week and that they only were furnished with the best material, or is there in this old established factory a grade of mechanics who have not received the highest wages, and who were in consequence not paid in full each week and did not receive the best material? So long as we are to be told such dreadful secrets, and such wonderful secrets, too, that this enterprising firm have been in the habit of paying their employes, we should be enlightened as to the particulars, and if there are some persons who have not been paid the highest wages, and in addition have not been paid more than once a fortnight, as is the custom in many factories, we should know it. Think how mortifying it must be to other Boston piano men to look back and realize that they haven't "for 25 years paid their mechanics in full each week." We think that it is only fair to the trade that it should be informed whether Saturday or Monday is set aside for pay day, so that a general meeting of the trade could be called to decide upon either one or the other of these two days, in order that "the Millers" shouldn't have the advantage of paying their mechanics in full each week on Saturday, while some of the others may not pay until Monday.

Still, though we haven't much hope of such a meeting being convened, because the past experience of piano makers has shown that they will not work in concert-except in their own individual concerts-and if an agreement were made the world might at any moment be startled by the announcement that 'the Millers of Boston," have for 25 years paid their mechanics the highest wages in full each week, both on Saturday and

Then, too, there is an interesting question which naturally arises in connection with the time limit of 25 years which the Miller boys put on their payment of wages in full once a week. They say that for 25 years those of their mechanics who have been paid in full each week have always received the highest wages. Why 25 years?

The Millers claim that they were established in March. 1862, and as we date this paper September 4, 1889, it would seem that they had been making, according to their own assertions, "a fine, high cost, first-class piano" for a period of 27 years and six months. What about those two years and six months in which they did not pay their mechanics in full each week?

There surely must have been such a period of time, if they were established in March, 1862, because every one knows that it is very unlike "the Millers of Boston to underestimate anything in connection with their business, unless it is the ridiculous attitude they assume in publishing such rot.

The more we see of their advertising the more we realize that they have no less regard for any one thing than figures, except facts. Witness their assertion that in a period of 10 years the Miller piano had been played

in concerts every day in the year. This would ordinarily mean that the Miller piano had been played upon 3,650 times on consecutive days, but we should like to call attention to the fact that within a period of 10 years there may have been either two or three leap years, and to be accurate the Millers should make it positively either 3.652 or 3.653 times.

Next we learn that the manufacturers of the Henry F. Miller pianos have always been willing to sacrifice quantity or number of products for quality.

How graceful!

Why, there are lying in the warerooms and factory of Chickering & Sons more second-hand grand pianos of greater absolute value than all the grands that the Millers ever turned out, and Chickering & Sons are too busy making new grands to take the time required for fixing up and disposing of this second-hand stock, which, as we say, would realize more on the general market than the total first value of all the grands that the Millers ever made. And yet they go about with a ridiculous varn, that every customer is obliged to hear, to the effect that Chickering pianos are no longer as good as formerly, that Mr. Jonas Chickering is dead, the concern formed into a stock company run by the two Chickering "boys" (aged about 61 and 63), and that consequently the piano has deteriorated, when the truth is that Chickering & Sons in all of their 66 years of business have never made an instrument of so high a grade as those which we have recently seen from their factory

The facts in the case are that there is no active demand for Miller pianos, and, as we said last week, there is no reason for them to carry a stock of grands, so they, with rare business tact, don't do so, but "sacrifice quantity for quality.

Here's a bunch of paragraphs:

"The H. F. M. pianos have steadily gained in reputation as fine musical instruments; * have been favorites with musicians, and they have been the first choice of many eminent pianists and vocalists; * have been handled by some of the long established dealers, by whom they have been preferred to all others, nd have been their leading piano.

Where? When? Who? Give names, dates and places.

"The H. F. M. pianos have an artistic reputation of the highest rank.

Simply not so.

"The mechanic to go with the workingmen's expedition to Europe was selected from the M. factory.

What of it? The workingmen's expedition is a news paper enterprise, run in the interest of the Scripps Newspaper League. There was no examination into the fitness of the men and women who compose it. It was a matter of chance. And suppose this gentleman is ever so efficient, what particular credit does it reflect upon

But the funniest of all these silly assertions is the following:

"At Cleveland, Ohio, Mr. Calixa Lavallée achieved a great triumph on the Miller grand; a mark of respect was tendered him by the entire audience rising, and he was greeted with immense applause.

Who except the Millers would ever imagine that the entire audience rose and greeted the Miller piano with immense applause? Mr. Lavallée is a musician known the country over and respected and appreciated by all who know him or who hear him play, and the piano with which he delights his audiences is never taken into consideration by them. No one but the Millers would stoop to drag in his name in such an utterly silly way and take his glory to themselves.

Next they say-but this last one is enough to show the whole scheme.

SWICK WRITES AGAIN.

EVERY effort has been made to resuscitate that old fraud institution known as John .J Swick, but The MUSICAL COURIER having taken particular pains to keep such people in Paterson as appeared to favor Swick thoroughly posted and shown them the true inwardness of the scheme, all chances for a revival disappeared, notwithstanding the constant booming Swick is and has been receiving from the stencil music trade

The "Daily Guardian." of Paterson, some time ago published the following:

Messrs. Swick and Weser state that they have received a letter from the Binghamton Board of Trade, through its secretary, Mr. F. N. Gilbert, offering land gratuitously in that city and stating that a factory will be built for them if they will recommence business there. They have no desire, however, to leave Paterson. They came here and invested their money, paid all their bills, did a business of \$200,000 per annum and lost

everything by fire. Now they need \$10,000 to start again and ask our citizens to co-operate in forming a stock company. If 500 business men will invest \$00 each, taking two shares of \$10, the Herlich Piano Company will be incorporated and manufacture resumed under very favorable auspices. The investment, it is believed, will pay the shareholders in many ways. The stock will earn large dividends, and the company will soon employ 200 men, whose wants and those of their families must be supplied. Messrs. Swick and Weser say that they can put up a factory at an early date with money furnished by their families, but need \$10,000 with which to purchase materials for the manufacture of pianos. The project appears to be one that merits the earnest consideration of our business men.

When we heard of this, instead of publishing it at the time, we flooded Binghamton with copies of THE MUSI-CAL COURIER that told the tale of Swick and his fraud piano schemes and so much for that.

In THE MUSICAL COURIER we published that we heard on the best authority that George W. Weser and Swick had a serious falling out. About a week later we received a Swick postal to this effect:

GENTS—Seen Item in regards to Mr. Geo. W. Weser and myself. You are Wrong again. Mr. Geo. W. Weser and I have had no trouble have just received the Kindest Writen Letter from him on this mail and requesting that we forever be friends in the future as we have in the past. So your Information was Wrong as useal.

PATERSON, N. J., Aug. 26, 1889.*

JOHN J. SWICK.

What a silly, idiotic fool this fellow Swick must be to write a postal which, on its face, proves that a falling out had taken place, for when would men who are friends ever address each other or one the other, requesting that they or he be friends unless some interruption in their relations had occurred? Twaddle and nonsense. "Wrong as useal" (meaning usual) says Swick. We are willing to put our judgment on you in the past and future against that of every music trade editor and every creditor you have thus far swindled. If a paper ever had a mission to perform, it is THE MUSICAL COURIER in its work of exposing and reducing to harmlessness such unmitigated frauds as are you, Mr. Swick, and your whole gang, including the fraud music trade editor himself.

MORE KIND WORDS.

N our issue of August 28 there appeared the following:

There is published in this city a certain music trade journal which sometimes fills up much of its "valuable space" with letters which it pretends to have received from intending subscribers and advertisers, and which letters are printed under the title of "More Kind Words." Some of these letters—many of them, in fact—are falsely credited to people from whom they were never received. Many of the supposed writers have assured us that they first saw the letter to which their name was appended when it was shown them in the columns of the journal in question.

If the editors of that paper are business men they must keep such correspondence on file. To show that they have not these letters on file and that therefore they never have had them, The Musical Courier hereby offers to pay one hundred dollars (\$100) to any charitable institution if every letter which has been printed during the past six months is produced on Wednesday, August 28, at the office of Mr. Alfred Dolge, and if they, upon examination, are found to be signed and to be exactly as

they, upon examination, are found to be signed and to be exactly as printed, we will place the money in Mr. Dolge's hands to be forwarded to the charitable institution he selects.

The editor of the paper in question replies with a proposition to show his books to three members of the trade. We have had occasion once before to go over the books of the same individual who is now issuing challenges concerning his circulation, &c., and from our experience then we know exactly how little reliance can be placed in the books of a concern of which he is the head.

What we asked him to produce were documents written by others-not from his one pen or office-and he could not do it.

Therefore we again declare that the publication of the matter under the caption "More Kind Words" has been a fraud and lie, calculated only to deceive and mislead advertisers.

There are perhaps some 250 or 300 letters of this fake kind-some are genuine, the majority faked-in the last six months.

Do you suppose that if he had had them he wouldn't have rushed over to Dolge's with them and proved our statement false?

Well, no, not much. And why, then, didn't he do it? Because he hasn't in his possession, and never did have in his possession, the letters which he has been publishing as received by him, and the total conclusion of the whole matter is the one which is eventually arrived at in any investigation of the methods of this man-viz., he is a liar and a fraud.

We are sure that every man of intelligence will agree with us that there is no use of bothering further with such a ridiculous fraud, when the busy season is just coming upon us.

-E. L. Knox, who recently opened a piano store in Ware, Mass., had his stock attached last week for a bill of rent and team hire, the whole amounting to less than \$100. There are hundreds of piano dealers of whom Knox is a pattern-men who have not even \$100 doing a piano business.

THE McEWEN COMPANY.

THE C. C. McEwen Company has been organized, which means that the whole McEwen scheme is nearing completion. Within a short time Clarence C. McEwen, the boy, will become of age and be the official head of the new concern.

By the little family arrangement which has so far been successfully floated he has failed, the money has been kept in the family, by "mamma's" attachment of everything; the other creditors, except Mr. Kimberly, of the New England Piano Company, are left, and Clarence-oh, Clarence ! - is lifted from debt on the plea that he is a minor. Pretty soon he will be in the eyes of the law "a real man," and then he will have to be a blessed sight more cautious in his "business" transactions, because already some ugly rumors are affoat and it is still possible that even the "baby act." may not save all of the gang from the exposure which they deserve.

It is particularly difficult for this paper to get any exact or truthful information from McEwen sources. Whenever they desire to be mentioned in the trade they send for one of the editors of the stencil music trade press, who forthwith booms any McEwen scheme that may be ready. The most curious affair with these Beatty, Carter, Swick and McEwen swindles is the fact that the supply houses continue to patronize the music trade papers that boom these fraud schemes. By means of these trade papers a fictitious commercial standing is given to such concerns, and their credit is raised to an altitude it would never gain if the statements of THE MUSICAL COURIER about them were not offset.

We think, after so many years of experience, that the conclusion has finally been reached that we are on the proper track in our attitude toward such concerns as those mentioned above. We never were in a position to require their patronage, and are thoroughly independent of them, while the other trade papers rely to a great extent upon those concerns for existence.

They derive a large income from them, for such concerns are anxious and willing to pay most any sums to be protected in their schemes, and they not only pay the editors of the stencil music trade press for advertising and puffing them, but use the editors individually to carry out their purposes.

The legitimate firms are absolutely assisting the Mc-Ewens and others of their ilk when they support the stencil music trade press.

The transactions of the McEwens are the most re markable that have lately come to the surface. As collateral they gave leases on pianos that had run out or had become void for other reasons. Many persons after returning pianos or paying up in full, fail to call for their lease papers. These fraud papers were used by Mc-Ewen as collaterals.

In one instance, when what was supposed to be a genuine lease was given as collateral, the party to whom it was given sent a collector. The lessee rushed to Mc-Ewen's and asked how it came that his lease had been transferred. "Transferred?" said McEwen, "why here it is!" showing the lease. The question now is, was the collateral lease a genuine one or was the lease McEwen showed a genuine one. Both could not be genuine. Somebody else signed the lessee's name to one of the two leases.

And yet the stencil music trade press is already beginning to boom the new McEwen Company.

THE following is the introductory of the annual souvenir issued by Messey I. C. Williams venir issued by Messrs. J. C. White & Co., piano and organ dealers, Newton, Kan. It is full of sound sense

WHAT WE HAVE TO SAY TO YOU.

First, we do not keep all the good goods that are made and we are not the

First, we do not keep all the good goods that are made and we are not the only honest dealers. Our record of seven years in Newton is all the reference we give. One fact we will state here: We have but two prices, a credit price and a spot cash price. The difference is not great, but spot cash is better to buy with than any man's note, and having a uniform price your son or daughter can buy just as cheaply as you can.

We have added some line of goods that will be described farther on. Our aim is to get goods that will satisfy us, believing that a lifetime spent in selecting and selling is worth something to those who buy. We keep a variety of styles from several factoris, every one of which we fully warrant. We ask no one to take one dollar's risk. You will buy an organ of someone. Is it not wisdom to buy where you know every unforeseen defect will be made good at no expense to you? In organs the cases are much handsomer than ever and are also made for convenience, while the prices are in no case higher, but average about 10 per cent. lower than last year. Of all things to avoid buying, cheap made organs or sewing machines are the most dangerous. Like cheap binding twine, they are no good. We do not solicit trade as a rule; we can sell so much cheaper if buyers come to the store, but we will send an organ to your home for trial if you desire it and where two or more are needed in the same neighborhood can make some reduction in price, as it saves us expense. See our goods, get our prices, and you will certainly find you can do better at home than elsewhere.

N the Milwaukee "Sentinel" we read this paragraph of vital importance to many interests:

W. F. Copeland, of Jefferson, has a piano that is over 100 years old. as recently been overhauled, and good musicians who have seen ged instrument pronounce its tone sweet and pure.

How do you know it? Where do you see the evidence that the piano is over 100 years old? Does your reporter know how to tell the age of pianos, and particularly of old pianos? Who are the good musicians who have pronounced its tone sweet? What is a sweet tone What is a sweet tone from a piano recently overhauled, 100 years old? You write as if you were one of the editors of a music or music trade paper. Do you write such nonsense about other things as the above statement about an old piano-if it is an old one?

WE take the following page from the new catalogue of Peek & Sons, which is evidently written by Mr. George Peek, whose views on the stencil have already appeared in our columns over his own signature

BOGUS PIANOS.

We caution our readers against purchasing pianos containing "bogus" makers or pretended makers which have no existories, but have names closely imitating celebrated makers properties.

pianos.

These "bogus" pianos are manufactured in our city by the hundreds, and the country is being flooded with them. They are contract pianos made in the cheapest manner and of the cheapest material, and in a short time become worthless as musical instruments. There are some large houses who pretend to be manufacturers, and have sold these pianos ex-

are sold only on account of their low price, and many a purchase

They are sold only on account of their low price, and many a purchaser of one of these instruments has awakened from his dream to find he has only "a veneered box with strings in it."

Real manufacturers are proud of their business, and publish catalogues, with illustrations of their instruments, &c. Such houses usually are reliable, and the purchasers have some guaranty and value for their

money.

The makers of these "bogus" pianos will never give a written warranty, but the dealer will do so willingly, and even extend the time from
one to five years longer than the most celebrated makers, which is invariably five years for first-class pianos. If the dealer cannot show his factory, let him show the warranty, if he has any, from the maker of his
pianos. This will test the genuineness or bogusness of his instruments.

All piano makers who have their reputation at stake will be willing to out their own names on their instruments, and also give their written war-ranty for five years. A maker who will not give his warranty cannot nave any reputation at stake, and has no inducement but to mak pianos as cheap and poor as possible, that he may make the largest p ple profit, or undersell his competitors.

The Braumuller Piano.

A New Piano Manufacturing Company.

T is always interesting to witness and record the entrance into the manufacturing portion of the plane trade of a new concern. Particularly is this so if the originator of the new undertaking is a person who has before been



identified in a clerical capacity with the business and has grown strong enough in experience and capital to branch out for himself and enter the lists with the older established houses, in full confidence of winning the respect and esteem of all with whom he may come in contact.

Such an enterprise is just to-day launched on the tide of piano industry in the form of the Braumuller Piano Company, who have completed their first instruments. Mr. Braumuller will be remembered by his many friends in particular, and the trade in general, as a man long connected with the piano business in the various capacities of retail salesman, retail dealer, wholesale salesman and wholesale dealer, and later as associated in the manufacture of an instrument for which he recently traveled. So it would appear that no one is better qualified than Mr. Braumuller to judge of what is best suited for the trade to which he will hereafter cater, and backed by abundant capital and aided by one of the most excellent, practical scale drawers and factory superintendents we confidently predict the success of this latest venture.

The Braumuller Company enter the field with three styles of uprights that have been carefully constructed to meet the latest demand in character of case work and quality of tone. particular improvements based upon the best results hitherto obtained in the manufacture of upright pianos are incorporated in these instruments, and deserve a record in our columns.

In drawing the scales, particular and successful efforts were ade to arrange on scientific and acoustic lines the string lengths so as to produce vibrations as perfect as possible in conjunction with the most evenly balanced strain power. In a successful scale these combinations should always appear. In conjunction with this a plate is incorporated, the construction of which gives exceptional strength to the centre of the instrument and forward of the line of greatest strain or tension. This is accomplished by a thorough brace system, consisting of a centre bar so arranged as to have great strength over and forward of the bridge on the sounding board so as to obviate the usual method of cutting away the portion of the bridge under or opposite the iron bars.

Usually the notes on either side of the iron bars in most up-

ights differ in tone quality, and this difference is not a fundamental error, but is due to the practice of indenting the sounding board bridge where the bars cross it. In the Braumuller this condition is obviated by the construction of the plate. The plate is not connected by the usual nose bolts to the or wooden standards in the back, but by a series of connecting braces is made sufficiently firm to rest independently in the

The upper part of the plate, being extended to the pin block as a ridge bar running the full length of the piano, with which the ribs of the plate are welded, making a powerful brace to meet the natural tendency of the pin block to press forward.

We call such a plate an "open plate," as it exposes to view
the section of the pin block actually used for the pins—a method, by the way, which we are gratified to see is gradually coming into practical use again.

A particularly interesting feature of the scale is the harmonic complement, which, like harmonic or duplex scales, adds ccoustic peculiarities to the effect. In a future issue of THE MUSICAL COURIER we shall discourse at length on this feature of the Braumuller uprights.

A singular innovation is the trapwork attachment which is simplified by the use of short damper rods running only from the key bed line to the action, and meeting at the lower end a lever attached to the bottom of the keybed and swung in a fulcrum, the attachment to the pedal foot being completed by a steel rod. The entire contrivance has about one-third of the usual centres or bushing points and squeaking and other defects are reduced to a minimum.

The Braumuller uprights, as will be seen by considering these points, are instruments that are made with the purpose of securing recognition among the better grade of instruments now in the market, and must be classified among the late improvements in piano construction, as they embody originality and individuality.

The trade will find that they are pianos that meet and will fill a definite place and demand in every piano buying and musical community. The tone is brilliant in the treble, and at the same time voluminous and powerful in the centre and bass. The touch is a great success, being genuinely sympathetic and therefore attractive to a player.

It is our opinion that the Braumuller piano will find imme diate sale, and will, in course of time, become a factor in the long list of pianos made in this city. If energy, hard work, capital, knowledge of the business and originality of construction are recognized elements of success, the Braumuller Company will gain their share of it in the piano trade.

Who Would Believe It?

A TLANTA is manufacturing a piano a day! A Just as fine pianos as are made anywhere in the world, and every inch of them manufactured right here in Atlanta.

Think of the heaps of ashes and ruins that made up this city 25 years ago-its crude and hasty rebuilding-and then ote that we are now manufacturing right here the finest gold watches, double concave razors, sewing machines-and now are turning out a piano every day-and you will agree that the Georgia "cracker" is about the smartest fellow in the Union. -Atlanta "Constitution."

-We acknowledge the receipt of a particularly handsome catalogue, just issued by Messrs. J. M. Starr & Co., Richmond, Ind. In its general make up, appearance and idea it is a model of its kind. The paper and presswork are excellent, the piano cuts are well drawn and clearly engraved and show four attractive styles of cases. Attention is called to the fact that the present factory contains a floor area of nearly 60,000 square feet and that every component part of their instruments made in their own factory, with the exception of the action. No testimonials from private customers are presented, but in their stead we find laudatory letters reproduced in facsimile from some of the leading dealers in all parts of the country. Regarding their Eastern connections the following introduc tion to the catalogue will best speak for itself :

tion to the catalogue will best speak for itself:

The Starr piano is represented in the East by Mr. Jack Haynes, whose business abilities and sterling personal character have made his name familiar as a household word throughout the music trade. To the intelligence and energy of this gentleman and to his recognized commercial uprightness, coupled with the universally acknowledged merits of our pianos, we bespeak for him the consideration of the trade in his territory. Dealers and others residing in the New England and Middle States are requested to communicate directly with Mr. Haynes, in order to ensure prompt compliance with their desires, and to obviate the delay involved in retransmission of orders from our factory to New York. All correspondence relating to export trade should also be addressed to him, at No. 24 Union-8q., New York.

-One of those large three manual Estey organs will be exibited by C. J. Whitney at the Detroit Exposition. They are marvelous instruments and will attract great attention.

Stencil Bound:

The Confessions of a Mad Music Trade Editor.

THEY tell me I am mad, mad, but they lie! they tell me I soon must die, but they lie! Oh, to be free! oh, once more to revel in my old leonine strength (and Sunday clothes), and show these dogs around me that I am a genuine music trade editor; that the man who is now posing in my place is a false friend; that I am the genuine be Oh, the hideous reality of my position

Let me see, how did it all come about? Why do I wear the of a common felon? Why does the doctor and the warden speak to me so pitvingly !

Ha! I have it now!

It all came from that article and the mysterious stranger.

Ha! John Sick, I will be avenged! I will expose you!
But, O God! they will not believe me! Have I already not

And I was laughed to scorn and told to go back to Blatherson. N. G., and join the engine company, so I could run with the hose, as I might find it handy, for they told me I was building a new factory—a new factory, when I am mad to raise the money for this week's issue of the "Bungtown Bladder" (devoted to music, maining for life, slush and recollections). But I must calm myself, or I can never, never convince these official louts of my true identity.

Oh! but it is so hard to be cool when I think of that fello Sick, with my partner, Crabbed Zwigs, and the both of them drinking champagne at the cost of the paper, and my false double smiling at my partner and spending my money. Oh!

Let me see, let me see; my poor head aches me so! Am I

drunk or dreaming? No, for here in my hand I hold the fatal article, and Sick has the fatal amulet pilfered from me by Oh, why did I let that precious gift from my princely ancestors slip from my possession? Why, it seems Temple ancestors slip from my possession? Why, it seems like a diabolical nightmare to think of the mischief that miserable dream has done.

To think, too, that after its many years of service to me it should fail me at last! But I was always warned by my Uncle Shadrach that if a stranger, particularly a "Gentile," should once get hold of the precious stones (oh, memories of J. Burn Brown, thou art avenged!), then evil would befall the noble family of the Guggensteins

But I trusted the stencil fraud, and-my mind wanders hould I say stencil fraud?

That amulet has been my constant friend; it has enabled ne to successively and successfully assume the protean shapes of a bartender, an actor, a manager, an imitation of a gentleman, a music trade editor, and all without detection.

And now, when success was all but assured, the cup of victory is dashed from my lips by a beastly little cad in whom I was foolish to confide my secret. I see it all; he did it from motives of revenge; he, I well remember, looked at me scornfully when I read the article to him; but why?

Why should he not like it? It struck me as a brilliant and

idea, and one just suitable for a ruined fraud was trying to foist himself once more on the trade. What has

Ha! here it is.

Let me read it, and try to do it calmly, critically and with the same impartial manner I would reject manuscripts when I was the principal "headhitter" of the "Dark Green" magazine in Oxford at Cambridge University. It reads smoothly

A PHENIX IN THE PIANO TRADE.

"A Phoenix has arisen in the piano trade," (I don't know what a Phoenix is, but I flatter myself I know the piano trade

John Jiblets Sick, of Blatherson, N. G., is the particula little fowl in question. (We present this week to our readers a cut of—or a cut at—the gentleman; no cost; 100 copies mailed to our extra list of "kind word" subscribers.)

Like the three children of Israel (now I fancy I am on solid ground), he has passed safely through the fiery furnace. (Oh, I wish the furnace would pass through him !)

A stately factory stood in a fairy part of the flowery and fertile (guano) State of N. G. (mosquitoes and malaria). it thronged joyously bands of happy workmen, who, after bidding joyous (that's twice now) adieux (Gallic, you know) to their respective families, hastened eagerly to their daily avo is, (Who says I can't write better than-oh, I know his name ?)

John Jiblets Sick gave employment to hundreds (he had a two story shanty, with two men and one boy), and put mouth into the bread-I mean put-oh, hang it, you know what I mean. (I put my foot in my mouth that time, and, although the foot is not small, neither is the mouth.)

One night transformed this paradise on earth into an inferno (I read Doré, with those large, beautiful illustrations by The fire fiend had done his fell work (it's a lie; a cow kicked over the lamp; it was an educated cow, from a dime museum in Chicago), and ashes and despair filled the place of prosperity and wealth.

Oh, the pity of it!

(Can't I sling ink? Brother Hal is nowhere.)

But behold a miracle! Another Phœnix has come to life! (I can't for the world think what a Phœnix is. It used to be the name of the fire engine I ran with in Posen: or is it the name | made

of an insurance company, or perhaps it is distantly connected with the Jabberwock?)

At all events the Bird arose, and John Jiblets Sick is himself once more. Once more the busy hum of industry will fill the nd; once more stencil trash (now we are coming to it) will stalk undismayed throughout N. G.

Once more Dan Beatty will wallow in postal orders

Once more will the name of Sick be synonymous with Business Enterprise (capitals, please) and sturdy industry, undismayed by misfortune (and all on a few gullible fools).

Now, would you believe me, he took offense. was pay day and that I had a strong grip on his throat. He knew this, and sat and sat and said nothing

"Sick," said I, "you dog, I want \$5; I must have it. My partner wants \$1.38, and the rest goes for champagne, salaries and bills. Sick, I must have \$5."

He sat still unmoved, but when I again repeated my request he said, with a voice trembling with volcanic passion (you know what a man he is, a real strong man): "Jumbo," said he, "do you know what has become of the amulet?"

"My God," I cried, starting up at a bound, "my amulet Where is it? I am lost!"

"Yes," he bissed into my ear, "you are. I am tired of being bled year after year by you. I am tired of playing the of the stencil manufacturer and you fattening on the profits as the stencil editor. That wretched article is another threat (and if it had contained a description of my piano would have acceded to your demands, for I always get giddy and weak when you attempt to describe a piano), but I was strong; it was only one of your gushy, mushy, senseless gen-eral articles, and I now adhere to my fearful resolution. Hear

When you told me the secret of the amulet, that by it every wish could be gratified, I determined to get hold of it, and wish for myself a piano factory, say as large as the Piller's but I thirst for revenge, and I wish instead that I became Jumbo C. Fraud and you John Jiblets Sick, so that you can read your own articles as an outsider would." the demon danced with savage glee and shook the precious amulet at me, and to my horror I felt a subtle transforma tion. A cloud came over me, and when I recovered I was the puny Sick and he the handsome, dashing Fraud (I always was considered handsome, ahem!) Oh, God! the agony I endured, I now endure! Crabbed Twigs entered. I tried to explain. I laughed oleaginously and merely said, "What; again?" I raved, I swore, I tore, but no avail. A policeman was sent for and I had to withdraw, leaving the Pseudo Fraud (A Fraud Fraud, so to speak) reigning in my place and counterfeiting my magnetic personality. No wonder, then, my brain for the nonce became unsettled; no wonder I filled up on "bug juice." (I am the original "bug juice editor!") No wonder, crazed by rum, rebellion and stencil, I committed the mad crime I am soon to expiate with my life (immediately after Kemmler, all letters please address care of Harold R Brown, Esq.) With a large meat axe I went out into the night and tried to kill my-Record; but try as I could I failed to do so, aud then, perfectly insane, I turned on a defenseless confrère, a harmless octogenarian, in whose beard the birds lovingly nesde. A poor old man on his way to the Elixir laboratory on Mould's Place, there to imbibe his Sequard cocktail, him I brutally butchered, and I do not regret it. His paper will come out after the crack of doom. Oh, William, William! why did you persist in copying my editorials, cutting them into paragraphs and calling them, The "Outlook of the Trade; or, Why Prominent Men in the Trade Smoke Pool

Enough, or I rave.

My story is told. I die soon, but not before I give the world the true story of one whose ancestors chewed hay in the

Will the robins bite their gills? Oh, I am mad! Hark! I hear footsteps-I must away ere it is too late-it is Jiblets Sick, approaching to read me one of my stencil articles. I

NOTE BY THE EDITOR .- The writing abruptly ended here. The poor fellow was evidently overcome by his insane delusion; but what if it be true? What, if by some Oriental magic, John Jiblets Sick is in the body of Jumbo C. Fraud, and vice versa; but the brain reels at the idea.

It is altogether a fatal warning to avoid That deadly of all deadly crimes—stenci

-Among the pianos which have recently come to this city from abroad withour duty is an upright made by Messrs. Fischer & Fritzsch, of Leipsic, which contains a patent tuning device that we have been called upon to examine and of which we may have more to say later. This reminds us again of the impossibility of collecting correct statistics concerning the the impossibility of collecting correct statistics concerning the piano and organ trade in the matter of importations. In the Treasury reports we have pianos and organs and musical merchandise specified and enumerated in their tables of exports, but the import tables lump everything in the music line under one heading and give to us only the valuations without specifying of what these valuations are made up. In consequence we are unable to state accurately the number of pianos that are imported monthly or annually, a statement which would be of great interest and value to the trade. We have repeatedly appealed to the Treasury Department requesting them to make the necessary alterations in the compiling of them to make the necessary alterations in the compiling of these statistics, and, as it would entail very little extra cierical labor, we greatly hope that the change will eventually be

That Stencil Jew!

To be a "Jew" is no disgrace-But when he will deny his race, For business purpose will pursue Such course, he is a "Stencil Jew!"

To be a "Jew" is no disgrace! As man of honor, give him praise; But treat him with contempt in lieu Proves he to be a "Stencil Jew."

Who sneaks along the Union Square, On Fourteenth street? Beware! beware! Trots up and down Fifth Avenue? My friend, it is the "Stencil Jew!

He's gathering news for the "Bassoon," For his "American Spittoon;" But all they said is, "Oh, he knew He had been called a "Stencil Jew?

They tease in pity-" That's too bad!" He grinds his teeth—he's wild, he's mad; He hurries home: a drink or two Gives courage to the "Stencil Jew."

Columns of trash he writes and rot, More kind, but doubtful, words" has got For sale in Saturday's issue. This scandalmonger, "Stencil Jew."

Ten dollars for an "ad" is cheap, When benefit you thereby reap; But thrown 'way money is't to you When trusted with a "Stencil Jew.

But he must live; so, by the way, He eats free lunches every day : He feasts on bacon, beans and stew This "wolverine." the "Stencil Jew.

Who is the biggest fraud in town, Who once is up and once is down, Who never what is honor knew? It's "Jumbo" sure, the "Stencil Jew!"

He puffed Beatty, Herlich, Swick, McEwen and the other clique. The stencil it must go! But tew Are left besides the "Stencil Jew.

They all will wind up in a smash When "ausgespielt" there little cash; Ere long must go, this stands to view The pariah, the "Stencil Jew."

There's better prospect all alon If he would go to far "Hong Kong"— For my sake to "Honolulu," This big, unsavory "Stencil Jew!"

NEW YORK, August 29, 1889.

Take It Away! No Money, No Piano.

PROF. ARTHUR DE COLLARD, the talented tenor,

PROF. ARTHUR DE COLLARD, the talented tenor, who can run two octaves as easy as falling off a log, is mourning the ross of a piano that has adorned his studio for many a month. Professor de Collard has recently signed with "Cal" Wagner's minstrel company. Saturday he returned from Rome, where the company was rehearsing preparatory to opening the season this week, and spent the day. In the evening he informed his friends that the piano on which be had given instructions had been taken away from him, and bemoaned his sad fate and the cold heartedness of Syracusans in general. According to Professor de Collard's story, some time ago he had bought a piano of Letter Brothers on the installment plan. Up to date he claimed to have paid some \$260 and that only \$80 were still due. On account of the lapse of one payment incident to his absence from the city in the capacity of a minstrel man, he said, Leiter Brothers entered his room Saturday and took away the piano.

Chatting with a representative of the "Courier" last evenings, Louis Leiter, of the firm of Leiter Brothers, said that Professor de Collard had rented a piano of the firm for a certain amount per quarter. "On Saturday," he continued, "Professor de Collard called at the store, and stating that he had seep him out of the city mande at the tental of the piano, which would probably what reduction with the Wagner Minstrel company which would probably what reduction the time. I told him he had better send the piano back to the store during his absence. He said it was a very fine one, and he would hate to part with it. I told him I could make no reduction in the rental, and he said 1 had better send for the piano at the its was a very fine one, and he would hate to part with it. I told him I could make no reduction in the rental, and he said 1 had better send for the piano at the word of the city and the word of the could make no reduction in the rental, and he said 1 had better send for the piano at leisure I sent them to his studio in the Granger block. Professor

-The "Every Evening," of Wilmington, Del., publishes the following dispatch:

the following dispatch:

Newark, Del., August 31.—For several days past a committee of the Board of Trade have been investigating the standing of the Knauff Organ Company, and they find that there is no hindrance why Newarkers should not take stock, as the money will be safely invested. Final arrangements were consummated yesterday, and as the architect has completed his plans, or nearly so, ground will be broken early next week. The building will be pushed forward to completion, as the firm wish to take possession before cold weather sets in. There will be a meeting of the stockholders of the Knauff Organ Company this evening to hear the report of several committees which were reported at a late meeting.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER, 236 STATE-ST., CHICAGO, August 31, 1889.

THE annual exposition begins on September 4 this season and runs until October 19. This may be the last year that the exposition company will hold the portion of the lake front they have occupied for so many years or it may not, according to the strength which the adjacent land owners may develop, which seems to be more powerful at the present Officers of the company do not seem time than ever before. to be very much exercised about the matter, and say they have met with opposition before and have become accustomed to it.

The number of exhibitors this year among the music trade is less in number than we have ever known it to be; but this is accounted for by the explanation that the space was engaged early, and many who would like to have secured room were too late in making their applications. The names of the exhibitors are Lyon & Healy, Reed & Sons, Mason & Hamlin, Joseph Bohmann, Chicago Music Company, Schomacker Com pany, Julius Bauer & Co. and George F. Rosche & Co. It was the intention of the exposition company to build an additional structure on some 50 feet of frontage south of the present building for the sole use of the music trade and the art exhibits, but the idea has been abandoned.

It is finally decided to call the new West Side concern that was mentioned some two or three weeks since C. B. Clemens & Co.; they have decided on the Hazelton as their leader. It has been some time since the Hazelton had any representa tion in this city, but it is well and favorably known and Messrs. Clemens & Co. are fortunate in securing it.

Mesars. Root & Sons have assumed the agency of the Pack ard organs, and their popular and accomplished salesman, Mr. L. M. French, is delighted with it, and says there is no trouble at all to sell them to anyone who wants an organ; however, it must be acknowledged that the demand for organs in this city is exceedingly limited.

The meeting of the G. A. R. at Milwaukee, Wis., has been the cause of a considerable number of dealers visiting Chicago and has even been the means of increasing the retail business of the city and has probably been of benefit to our sister city

Among the recent visitors are Mr. Henry Behning, New York; Mr. H. C. Waite, of Cedar Rapids; Mr. Peter Strauch, New York; Mr. Holmstrom, of Messrs. James & Holmstrom, New York; Mr. E. Witzmann, Memphis, Tenn.; Mr. C. S. Parsons, Waterloo, Ia.; Mr. C. H. Young, Atchison, Kan.; Mr. Fricker, Americus, Ga.; Mr. Dickinson, the nager of the Fort Wayne branch of Messrs. D. H. Baldwin & Co., &c. The wholesale business has been excellent

Weber house are making the best display of their instruments that they have for many months, and their retail business is fine, the great feature of it being almost exclusively cash sales.

Mr. C. S. Brainard and Mr. I. N. Camp both return to the city to-day from their summer relaxation, and Mr. Chas. H. MacDonald, Messrs. Estey & Camp's right hand man, will take a needed rest for a couple of weeks. Mac doesn't look as if he needed it, but he says he does, and we all know "appearances are sometimes deceiving

Mr. Julius Hoffmann, of Messrs. Hoffmann & Co., of Pittsburgh, Pa., is in town buying goods for the concern. Mr. Hoffmann reports business very good and says there is room enough for all the dealers, considering how rapidly his city is growing, with now nearly 350,000 people, including the two adjoining cities,

There is no Lakeside Organ Company; there is a Lakeside organ made by Messrs. Tryber & Sweetland, at the corner of Lake and Peoria streets, in the same place they were before their fire, and they are doing a good business and making a

The loss of the Chicago Cottage Organ Company by the McEwen failure will not exceed \$600.

A Piano Improvement.

IT is strange that, among the many improvements effected in the mechanism of keyed instruments, no attempts should yet have been made (so far, at least, as is known) to supply a key that will require the same am pressure to lower it at whatever part it is struck. At present, of course, the force needed is least when the finger meets the key at the point nearest the player, and so long as the principle employed is that of the lever, this inequality is probably But is the lever an absolute necessity? If not inevitable. will some inventive genius, pining for immortality (and a handsome royalty), be so kind as to consider the matter and rack his brains? We can promise him the gratitude of pianists, who, though they learn instinctively to adapt their muscles to the inequality we have mentioned, would undoubtedly find the time now necessary for the attainment of the subtleties comprehended under the term "touch" greatly shortened by some such invention.

It may be said that the difference of pressure now notices ble is so slight as to be scarcely worth mentioning. But in all that concerns art and the "subtle brains and lissome fingers"

of artists nothing is too insignificant. This acutemorbid-sensitiveness is precisely the one thing which differentiates the artist from his less gifted (and less afflicted?) fellows; and it is to the interest of all who value the progress of art that the exquisite sensibilities of the artist should not be blunted. The writer who, in the "Piano, Organ, and Music Trades Journal." first drew attention to this matter, deserves the thanks of musicians generally.-London" Musical World.

Felix Kraemer.

Return from Europe - Visit to Steinway Factory, Branches and Agents.

S nearly as possible according to program A Mr. Felix Kraemer, with Steinway & Sons, returned from Europe on August 30, having left New York on July 4, making the round trip that covered a large number of impor-tant business calls in many European cities in 58 days.

From Southampton, where he landed, Mr. Kraemer went to London. "Steinway Hall," said Mr. Kraemer, "is located in the most fashionable section of London, and is always en gaged by artists of high grade, dates for the whole of next season being booked already. The Hegner recitals were drawing great audiences, and the wonderful playing of that wonderful boy was highly appreciated by audiences that came to Steinway Hall in streams. The song recitals of Max Heinrich, well known here, which he gave in Steinway Hall brought him at once before the London musical world and secured his future success. His position at the Royal College of Music is one of the most important in that field in Europ and he lives in fine style in King Henry's-road.

"Even as an old New York piano salesman I was amazed at the way Steinway pianos are sold in London-the comparative ease, which shows how great the reputation of the i ment is in London and the provinces. During the week I was in London I saw orders come in from all parts of Great Britain for 152 Steinway pianos, grand and upright, at the From London I went to Paris. London branch house.

"We understand that there is not much to be seen at the Paris Exposition in the piano line

"Architecturally," replied Mr. Kramer, "the French plane cases are attractive, but as to the interior no progress has been made in France in the art of piano making; the French piano manufacturers seem to have lost their grip, or they are not making any effort to advance in the industry. ments, from a musical point, do not approach in any respect the pianos of American, German, Russian or even Italian make. I saw one little Italian upright with a full iron frame and overstrung, showing at least some conception of modern piano building.

There are no German pianos on exhibition, and the former German trade with France in the line of pianos is lost; they will not buy any pianos with the names of German cities or towns on them.

And the exposition?

"Wonderful; in fact, the impression made by the Eiffel Tower is overwhelming," continued Mr. Kraemer. "From Paris I went direct to Switzerland to see the Gebrüder Hug, a large piano firm, having houses in Zürich, Basel, Lucerne, Constanz and St. Gallen. In all those branch houses they carry in stock Steinway pianos. The amiable manager of the Basel house, Mr. Opitz, told me the only fault he found with the Steinway piano was that he could not get enough them.

"Mr. Oskar Agthe, of Berlin, the next Steinway man on the Continent I visited," Mr. Kraemer said, "assured me that in the four and one-half years he has had the Steinway agency in Berlin he sold about 300 Steinway pianos, whole sale and retail. The success in Berlin is unprecedented. The German piano manufacturers are intelligent, active and ambitious, and make strenuous efforts, securing the best musical talent to play their pianos and advertising them well, and yet the Steinway piano is to-day the best known and leading piano with well-to-do and musical people in Germany, and a Steinway grand brings double or more the price that a grand piano of other makes brings,

"Among other Steinway agents I visited was C. A. Klemm, of Leipsic, with branches at Dresden and Chemnitz, and Adolf Schmidt, of Munich, who has a branch at Nürnberg. In the latter store I found 3 Steinway grands, be-All leading agents carry stock, as sides the uprights. Steinway Hamburg house makes it a rule that agents, to be agents, must carry stock. The great complaint among agents is that they cannot get stock in time and are always short.

This must have been a remarkable and novel experience

for you," we suggested.

'Just wait until I get through," answered Mr. Kraemer. "The greatest surprise was the magnificent factory at Hamburg, where Mr. Arthur von Hollwede received me in the most amiable manner. I brought orders from agents I had seen who wanted me to select Steinway pianos, especially small Mr. von Hollwede told me that the orders had come in to such an extent that stock could not be accumulated. They are working hard and doing their utmost to meet the demand and on one of the buildings another story is going up now which is under roof and is nearly completed. On another one of the buildings two additional stories will be put next spring,

Altogether I was greatly impressed with the formidable position now occupied in musical, artistic and in piano circles by the Steinway piano in Europe. It was my most gratifying experience on this trip.

Wessell, Nickel & Gross Picnic.

DROBABLY in no industry in the United States does there exist a better feeling between emers and employés than in the piano business and the kindred or tributary trades. We have had occasion frequently to of this happy condition of affairs, and only lately we recorded the reports of the happy reunions of several leading houses, where the proprietors, the bosses and the workmen met on equal terms of good fellowship and congratulated each other on their successes.

But of the whole series of jubilees celebrated within the last month, or for the matter of that within our memory, the most jolly, enjoyable and all-around successful was the picnic and summernight's festival of the employés of Wessell, Nickel & Gross, held at Lion Park on Saturday evening last. the heads of the firm, the men who labor at the bench, the families and friends of both and the customers of the concern and their families and friends, and in fact almost everybody and their families and friends, met to celebrate the twelfth annual reunion of everybody and their families and friends and proceeded at once to have a royal good time, which all will look back to in anticipation of the thirteenth annual reunion when Commodore Wessell will again steer them to the realms of more or less unlimited happiness. Among the prominent guests present were representatives of Hammacher, Schlemmer & Co., Paul G. Mehlin, Sr., and Paul G. Mehlin, Jr., Hazelton, Charles Piriemer, Mr. Haas, Frederick Fischer and well, there is no use of publishing a local music trade directory in this issue!

"Advertise or be Abused."

A CERTAIN trade editor continues his weekly chapters of abuse. They are nauseating to me, and ust be. I think, to his readers,

His petty effort to damage my credit in connection with the settlement of his "little bill of \$25" (paid over a year ago), and his intimation that "he ceased trusting me for business," are unworthy of notice, except to say that his statements are not in accord with the facts, as shown below by his own words.

He admits that "about four months ago he instructed his representative, Mr. Maxwell, who had called upon me, not to Thus, last April, after freso again, as it would not pay." quent and most importunate appeals on his part for an adverisement, he found that I did not wish to advertise in his paper at that time. Four months ago, when I declined to vertise in his paper, this abuse of me commenced and has continued ever since

I have thus proved by his own statements that my refusal to advertise was coincident with and the cause of his abuse; it is therefore useless to continue further the consideration of the matter in your columns. Should his abuse continue, I must adopt other and more effective measures to stop it.

The piano trade must therefore accept as the motto of this editor.

ADVERTISE OR BE ABUSED.

To this conclusion, many respectable parties in the trade beside myself have long ago arrived. FRANCIS BACON.

Stencil, of Course.

FIRM in Virginia writes to us, asking as A follows in reference to a new stencil racket in this

Will you be kind enough to give us any information you can concern turing pianos, we believe they are " stencil.

Yes, it is stencil, and the worst kind. There is not even a mple piano to be seen, and the whole trick is done by means of correspondence and circulars similar to the swindle of the Gem Piano Company, at Washington, (N. G.).

-Francis Meyer, the manufacturer of piano plates doing business at Keap and Ainslie streets, Brooklyn, made a general assignment for the benefit of his creditors to Fountain L. Braid, of 104 Kent-st., Brooklyn. There are no preferences.

-George Fitzgerald, a piano tuner, fell 50 feet down the elevator shaft in St. Luke's Hospital at 8:30 o'clock Saturday night, and was instantly killed. He was employed there as a man of all work. Just before the accident he was talking to Edward Percy, the elevator man on the main floor. Percy left Fitzgerald standing beside the elevator for a mo while he delivered a message at the office. When he returned Fitzgerald and the elevator car were out of sight. Fitzgerald had descended to the basement Percy ran down stairs. Before he had reached the basement there was a crash and he found Fitzgerald's lifeless body in the pit of the elevator shaft. Fitzgerald did not know how to work the elevator. There was no door on the elevator car. Fitzgerald had evidently run the car up to the third floor, where he made an attempt to stop it, and did succeed in opening the door of the landing. It is supposed that while he was leaning out of the car he was struck by a beam and knocked into the shaft.

A Booming Piano Business.

T is only a few weeks since the "Herald" contained the first mention of the establishment here of the piano and organ business of the F. E. Warren Mercantile Company, of Cheyenne. Yet in that few weeks the company has built up a business almost astonishing. In last Sunday's "Herald" was printed a long list of Salt Lakers to whom the Warren Company had made piano and organ sales. The list was so heavy that it quite cleaned out the establishment, and Mr. Jenkins, the manager, has had to do some heavy telegraphing to build up the supply again.

A visit through his warerooms yesterday showed 30 or 40 instruments already on the ground, and Mr. Jenkins showed the reporter bills of lading for more than 70 other pianos now on the road between here and Council Bluffs. Of the 70 over 30 are the Everett instruments, which are gaining the same old here that they are doing elsewhere. Some of the most

Chickering planos which are now on display in the Warren establishment. The cases are polished to a high degree and exhibit the same elegant workmanship in hand carving, the styles being among the most handsome and unique ever seen out this way, while the quality and tone of the instruments show that the manufacturers are taking new pains in their workmanship. When the new shipment of pianos arrives, which will be in the next three or four days, the Warren Company will have on exhibition a grand array of 125 instruments. When the reporter asked Mr. Jenkins what he expected to do with such an immense number he replied promptly, "Sell The usual objection them, of course, and that quickly, too," that has arisen in the mind of the man who only possesses a moderate income, that a piano was not for him or his, because it represented from \$400 to \$1,000 outlay, is overcome by the system on which the Warren Company is now working. People who made a practice of renting instruments, by paying that rental to the Warren Company can have it applied on beautiful instruments ever sent out this way are the elegant the purchase of the piano, and in a short time, instead of hav-

ing laid out a large sum in rents, they have been paying off the debt on the instrument, to which they are given the full title. "Long time and easy payments is what has given us our boom," said Mr. Jenkins; and the immense number of instruments he has laid down here shows that his company does not lack faith in the fall and winter trade which is nov opening .- Salt Lake City "Herald."

Every enterprising dealer should write to the Miller Organ Company, of Lebanon, Pa., for their recently issued circular containing cuts of their new styles, which are particularly novel and handsome

-The piano workmen were fairly represented in the parade of Monday (Labor Day) and most of the leading retail warerooms were closed.

-The Mason & Hamlin organ and piano factory closes all day Saturday at present time, owing to the quiet condition of business.—Cambridge "Chronicle," August 31.

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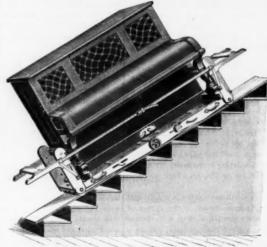
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VOLUME AND SWEETNESS

OF TONE

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149 and 151 Superior Street, CHICAGO.



Trade Notes.

-Mr. Geo, W. Lyon, of Chicago, was in town latter part of the week and early this week.

-Ernest J. Knabe, Jr., and Ivan Knabe, sons of Ernest Knabe, of Baltimore, were at the West End, Bar Harbor, last week.

—The Smith American Piano and Organ Company will have a large exhibit at the New Hampshire State Fair, at Manchester.

-The Rice-Hinze Music Company, who have a piano factory at Des Moines, Ia., opened a large double retail store in that city last week.

—J. A. Ryan has opened a piano and organ wareroom in Kansas City, and will handle the Chickering, New England and Miller pianos.

—The Hudsons, of Plattsburgh, N. Y., have opened a branch store at Burlington, Vt., in the building of the Young Men's Christian Association.

—The piano factory of J. Becker, at St. Petersburg, Russia, which was destroyed on August 14 by fire, was the largest in that city. The loss was over \$350,000.

—Major C. F. Howes, of the Hallet & Davis Piano Company, was in town last week, having just returned from a three months' vacation much improved in health.

—Mr. Frederick Lohr, of Hardman, Peck & Co., has returned from a short vacation, made necessary by a slight illness, and is much improved and again hard at work.

-We acknowledge the receipt of an invitation to attend a reception to be held on the occasion of the completion of the new action factory of Messrs. Roth & Engelhardt, at St. Johnsville, N. Y., on September 6.

—Why do the stencil fraud music trade papers keep the advertisement of the stencil fraud Herlich & Co. running when there is no longer any such factory in existence, and no prospect of there being any in the future?

—We are indebted to Messrs. Wm. Tonk & Brother for a handsome model of the latest Herrburger-Schwander upright action, which we have carefully examined and find to be as beautiful in workmanship as it is excellent in principle.

-The Glens Falls "Republican" says:

Mr. Sohmer, the justly celebrated piano manufacturer, who has such a large and extensive factory at Astoria, L. I., is spending the summer on Assembly Point with his family.

—Within the past week Messrs, E. M. Link & Co., of Corry, have finished a 10 section heater for the Colby Piano Company, of Erie, which is pronounced a decided success and will add largely to the facilities of the piano works.—Erie "Times."

—Among new catalogues just received is that of the Chicago Cottage Organ Company. It states among other things that the number of organs shipped by the company to July 31, 1889, was 61,778, and that the company commenced to build organs in 1880, commencing at No. 1.

—An interesting old square piano is on exhibition at the warerooms of the Dunham Piano Company. It was made by the old firm of Stoddard, Worcester & Dunham in 1838, and shows to-day the excellence of the work done in those times, particularly in the construction of the case, which in this instance is of a beautifully grained mahogany as sound and handsome as when it was first turned out 51 years ago.

—In the fire at Tacoma, Wash. Ter., on Thursday last, Robert Weisbach, the piano and organ dealer, although his store was located right in the line of the conflagration, escaped with the loss of only one piano.

—While Mr. Henry Behning, Sr., is enjoying himself at the encampment of the G. A. R., Mr. H. B., Jr., who has recovered his land legs, is grinding away at his desk and finding his hands full with the opening of the fail trade.

-From the Meadville "Republican" we clip the following item:

The New England Piano Company is now turning out one grand piano a day, and these instruments are taking rank in the great cities with the best.

-We reprint the following item from the Detroit "Trib-

The Granville Wood Pipe Organ Works, located at Northville, has been purchased by Detroit parties, who take charge of the business about February 1, and intend moving the plant to Detroit next April.

-Among patents recently granted that are of interest to the music trade are the following:

 To G. Bettini for a music leaf turner.
 No. 408,908

 To W. B. Jackson for a music leaf turner.
 No. 408,977

 To A. Richter for a piano action.
 No. 408,852

 To H. Ziegler for swing desk for uprights.
 No. 408,868

—William Friedrich, of Messrs. John Friedrich & Brother, violin makers and importers, is expected here about September 15 from Europe, where he has been during the summer. He has spent much time at the Paris Exposition and in other art centres, and will return with a large collection of valuable musical instruments selected by him.

—The L. B. Gatcomb Company has been organized at Portland, Me., with capital stock of \$25,000; paid in, \$250; par value shares, \$10. President, Lincoln B. Gatcomb, Boston, Mass.; treasurer, Arthur C. Hayes, Boston, Mass.; directors, L. B. Gatcomb, Arthur C. Hayes and Albert D. Grover. Business to be prosecuted, to manufacture, buy, sell and deal in all kinds of musical instruments. Certificate approved August 4, 1889. The organization of Massachusetts corporations under Maine laws is of frequent occurrence.

WANTED-Good retail salesman for small musical instruments. Prefer one competent to take charge of a stock. Address "Banjo," care MUSICAL COURIER, 25 East Fourteenth st., New York.

MANTED—By a competent and experienced salesman, acquainted with the trade throughout the country, a position to travel for a piano or organ factory. Address B. B., care Musical Courier, 25 East Fourteenth-st., New York.

ANTED—Dealers within a radius of 150 miles of New York or Philadelphia to send me a list of second-hand square pianos they are willing to sell at reduced prices. Will take all I can get of 7 and 7½ octaves, and will also buy squares that are out of condition. Send full particulars, name, number, condition, number of octaves, but do not bother about stencil pianos, as I would not purchase any but old legitimate squares, no matter how obscure the maker. Address, "Square," care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

POSITION WANTED—As traveler for piano factory by an experienced and successful factory salesman of wide trade and territory acquaintance—steady in habits, a hard worker and capable of handling any trade. Address "Traveler," care of The Musical Courier, 25 East Fourteenth-st., New York.

WANTED—A competent piano salesman capable of becoming acquainted with and selling pianos among the large numbers of buyers and traveling men for houses in all lines, who are in the city at this time of the year. He can make special prices to them, and we will give a three months engagement on salary and commission to the proper party. Address, DRUMMERS, care of THE MUSICAL COURIER.

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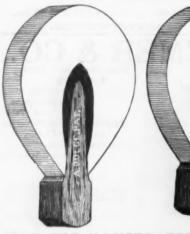




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